# THE ELSEVIERS AND THEIR CONTEMPORARIES AN ILLUSTRATED COMMENTARY BY S.L. HARTZ ELSEVIER AMSTERDAM.BRUSSELS

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This book was composed in 12 point Monotype Aldine Bembo and printed by Joh. Enschedé en Zonen, Haarlem, The Netherlands. Containing part of an article by Mr Charles Enschedé, translated by Mr A. F. Johnson. The binding was executed by Proost & Brandt N.V. Amsterdam and the coat of arms on the binding drawn by P. Wetselaar.

March 1955



#### PREFATORY NOTE

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After the exhaustive studies by Pieters, Willems, Davies and others on the activities of the Elseviers from the 16th to the 18th century, it may almost seem superfluous to add anything to the writings on the subject. Nevertheless, we felt that there was good reason, after these historical assessments, to allow a connoisseur of printing and type to pass a judgement also. Mr Hartz, a leading typographer and designer of a modern type, is concerned especially with the importance of the Elseviers throughout their history as commercial supporters of good and soundly designed books. Such viewpoint will commend his opinions to publishers, printers and all who have an interest in books.

The commentary may be read by some who like ourselves have difficulty in grasping the conjuncture of historical events in different countries. Therefore some examples among the illustrations have been chosen to give the reader this historical background.

The article by Mr Ch. Enschedé in the admirable translation by Mr A. F. Johnson is of such concern to everybody who studies the history of printing and type that it seemed a good idea to incorporate the greater part of it.

We gratefully acknowledge our indebtedness to the Editor of 'Signature' and Mr A. F. Johnson for their permission to use part of the article on the Elseviers and their relations with the Luther Typefoundry.

We wish to express our gratitude to all those who assisted us. To mention all their names would be difficult but we must not omit to thank the Librarian and staff of the University Library at Amsterdam; the Director, Secretary and staff of the Plantin Moretus Museum at Antwerp; the Director of the Enschedé Foundation Museum at Haarlem; and the Curator of the 'Atlas van Stolk' at Rotterdam, all of whom have gracefully put their collections at our disposal.

Our thanks are especially due to Miss N. Hoeflake, Curator of the Enschedé Museum, who has been of great help in selecting material from the invaluable collection under her care and in correcting proofs.

THE PUBLISHERS

Amsterdam, March 1955

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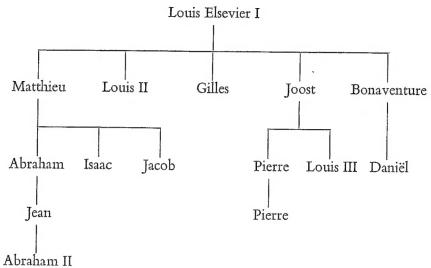
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## A GENEOLOGICAL TABLE OF THE ELSEVIERS FROM 1583 TO 1712

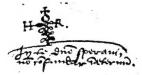


#### ALDI PII MANVTII INSTITUTION NVM GRAMMATICARVM LIBRI QVATVOR.

Erasmi Roterodami opusculum de octo orationis partium constructione.



Quæ quog libro continentur hanc uoluenti chartam statim se offerunt.



Dono R. Patris Henri Roclands In Septemifontalis.

Aldus Manutius introduced the classics in small formats and had the first italic type cut for this purpose

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#### P.GALLANDII

#### LITERARVM LATINA-

rum professoris Regij, pro schola Parisiensi contra nouam academiam Petri Rami oratio.

Ad illustrissimum Cardinalem & principem Carolum à Lotharingia.

Aperit Ramum qui ueste latebat.

#### LVTETIÆ

Apud Vascosanum, uia Iacobæa ad insigne Fontis.

M. D. LI.

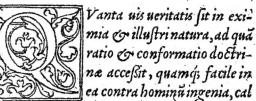
CVM PRIVILEGIO.



Showing an early use of a rather condensed type with narrow counters. To the present day the French bibliophiles persist in calling this sort of type Elsevir

#### ILLVSTISSIMO CARDI-

nali & principi Carolo à Lotharingia Petrus Gallandius. S. P. D.



liditatem & insidias se defendat, Cardinalis illustrißime,Parisiensisschola, in te non minore laude & gloria tua, quam maximo suo & literarum bono nuper experta didicit. In ea enim cansa qua aduersus Petrum Ramum, Aristote lem o philosophiæ tradendæratione maiorum legibus nobus traditam, & tam longo annovia decursu sine cotrouersia probatam, cum hic es ses, defendebat: cum plurima sibi aduersa extracausam pro aduersario facere indicaret. So ideo præproperam indicy festinationem nalde formidaret: ea tame animi moderatione 🔗 æquitate arbiter primu honorarius, deinde inter iudices iuratos ea granitate disceptator sedisti, ut. omnes facile perspicerent, ut lance in libra ponderibus impositis,sic animum tuum captioni 🚱 calumnia clausumuni perspicua ueritati cede-297163

P. Gallandii, pro Schola Parisiensi contra nonam academiam Petri Rami oratio. Lutetiæ Apud Vascosannum 1551. A fine opening-page of the dedication. Compare with badly composed dedication-page of L'arithmétique de Stevin in 1625

NOMINE DN. NOSTRI IESV CHRISTI.

#### IMPERATOR

CÆSAR FLAVIVS IVSTINIANVS, ALAMANnicus, Gotticus, Francicus, Germa-nicus, Anticus, Alanicus, Vandali-cus, Africanus, Pius, Felix, inclytus, victor ac triumphator semper Auguftus, cupidæ legű iuuentuti. [s.D.] Inclufa

in ver-

13

Imperatorem decent arma in bello. leges in pace.



MPERATORIAM maiesta-tem non solùm armis deco-ratam, sed etiam legibus

ratam, sed etiam legibus
oportet esse armatam: rt
virung; tempus, bellorum,
ed etiam
per leg.
nari: Princeps Romanus non solvim in hossi
libus presiti victor existens, sed etiam per legi
timos tramites calumniantium iniquitates extimos tramites calumniantium iniquitates expellens, sat tam iuri religios simus, quam vipellens, sat tam iuri religios simus, quam vibusta ma
ftis hostibus triumpbator.

Ouantum

Quantum

Dn. Lvstin. Pp. A. Institutionum. [Ivris] Lugduni Gulielmum Rouillium 1571. An other instance of a very small book printed also in Lugdunum but not Batavorum



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Alva and Prince William of Orange. This allegory needs little explanation. On the left the Duke of Alva crowned by Envy and on the right Prince William laureated by Honor

#### M. TERENTII V A R R O N I S

opera quæ supersunt.

#### IN LIB. DE LING. LAT.

Coniectanca losephi Scaligeri, recognita & appendice aucta.

#### IN LIBROS DE RE RVST. Notæ eiusdem los. Scal.non antea editæ.

His adjuncti fuerunt ADR. TVRN.

Comment. in lib. De lingua Latina: cum

Emendationibus ANT. AVGV
STINI. Item P. VICTORII

Castigationes in lib. De reruftica.



A N N O M. D. L X X I I I, Excudebat Henr. Stephanus.



An edition with commentary by Scaliger printed by the famous publishers and printers Estienne of Paris. It is not difficult to see where the inspiration for the *Non Solus* device originated

## M. TERENTII ARRONIS opera quæ supersunt.

IN, LIB. DE, LING. LAT.
Coiectanea Iosephi Scaligeri.

IN LIB. DE RERVST. Notæ eiuldem.

ALIA IN EVNDEM SCRIPTOrem, trium alioru, TVRN. VICT. AVOYST.

EDITIO TERTIA, RECOgnita & aucta.



ANNO M. D. LXXXI.



Another edition of the same book by Henri Estienne II. The device adapted to the different format. Compare with Historiarum Mirabilium Auctores Græci printed by Abraham Elsevier

## C. PLINII SECVNDI

#### HISTORIÆ

MVNDI

LIBRI XXXVII,

A SIGISMVNDO GELENIO, diligenter castigati, maioréque studio & fide, quam hactenus vnquam à vitiis quibus multiplici olim impressione contaminati fuerant, vindicati.

ACCESSERUNT AD MARCINEM VARIAE
Lettiones ac Noweex Fer. PINTIANI, ADR. TVRNEBI, los.
SCALIGERI, IVSTI LIPSI, & alierum delleftumorum vuorum feripus diligenter excerpta, quorum nomina sequenti sagina indicantur.

Vnà cum duplici. I n DICE totius operiscopicissimo, non pænitenda tursus accessione locu-pletato, locisque propernodum insumeris, que cum autoris sensu non satis congruebant, quà maccuratissime restituto.



Apud Petrum Santandreanum.

M. D. LXXXII.

- fangus beig Plantiniani

denloged O-

An interesting title-page for those students of art-history who think every specimen of man's handiwork can be labelled and put in its allotted place. Without the printed date this title-page would be extremely difficult to place

S. Train. P S A L M V S LTX-Exerat, & ffinalis acutis Pœcunda latè brackia porriget. 22 LIX-PSALMVS 83: Me dextera tueberis. Tu robur es moum, mez Et lustique poene vindicis exitum. Leti videbunt, implique Vires . & arx fiducia. Ergo quieto pectore Sub pedibus flutium cruoris.
12 Vitz bene actr gens hominum feiet
Manere inflos przinid: at impios Expedio spe tui auxili. Discrimina imminentia Opeanteuertes: & malis Manere pœnas, arbitrumque Esse Deum sciet orbis zquum. Lato fruar spectaculo.

Ne prorfus impios tamen.

Vas mina climina, PSALMVS LIX. Eripe me de inimicie meis, ere. Colmisso ne pri. Torpore reda negligant: B hoftis inclementia Me rector orbis affero: Sed error illos diffipet Defende vim crudeliter Vages per orbis vlumas. Onis : tuaque dextera Me femper oppugnantium. Ab improbis me protege Legis cruore innovio, Semen piorum protege.
Ob oris arrogantiam,
Vinifque lingue noxium, Meze faluti per dolum Qui ezea tendunt retia. Vltre immerentis in capat Menacia & periuria,
Contimo femen impium:
Euelle fittpe ab vitima
Iufti furoris imp. tu, Confilia cunca conferent: Exurge, teque pessimis Fer obuiam constibus. Vt norit orbis vleimus Deuni bosonim vindicem. O arbiter mortalium Et agminum cælestium, Fauore semper qui pios A sole Loo au hesperum . Perambulabunt compita. Et instar oblatrantium Peculiari amplederis, Exurge, poenis impias Compesce gentes: perfidis Neu parce, qui sibi funene Canuri procaces obstrepenta-Passim vagari panperem Vidum ve parene, sub vesperum : Nefanda quim patrauerint.

A fole Eno ad hesperum Sarum perant cubilia, Victus egentes pauperis.
Ego (Herem Denn: canom:
Fonem, bunumque, in afperis
Rebus fuorum vindicen. .7 Perambulabunt compita, Et instar oblatrantium Canum feroces obstrepent. Fidunque propugnaculum.
Deum anam, qui robore
Me felcii, augei viribus. Nihil nifi merum crepane Ferrum, cruorem, vulnem: Et que loquantur propalam. Clam polie rentur obtui-Mez falutis tu Deus Benignicate tuble uat, Tueturarx yt xuea.. Tutela prasens, irritas Ridebis iras, & sua FSAL.

G. Buchanano. Paraphrasis Psalmorum Davidis Poetica 1590. F. Raphelengius Lugdunum Batavorum. A lovely format and well balanced pages



The cleanly cut title of this beautifully produced book by Erpenius shows the Arabic no. 15, now in the Enschedé collection

وعاده الله الرّحسن الرّحبي الرّحبي الرّحبي الرّحبي الرّحبي الله الرّحسن الرّحبي الرّح

قَ بَعْدَ قَإِنَّ ٱلْعَوَامِلَ \_فِي ٱلْنَّحْنِ وَهِي تَنْعَسِمُ إِلَيْ قِسْمَبْنِ لَغْظِيَّةٍ وَمَعْنَوِيَّةٍ \* فَٱللَّفْظِبَّةٌ مِنْهَا تَنْعَسِمُ إِلَي قِسْمَبْنِ سَمَاعِيَّةٍ وَمَعْنَوِيَّةٍ \* فَٱللَّفْظِبَّةٌ مِنْهَا تَنْعَسِمُ إِلَي قِسْمَبْنِ سَمَاعِيَّةٍ وَقِيَا سِيَّةٍ فَٱلسَّمَاعِيَّةً مِنْهَا أَحَدُ وَتِسْعُونَ عَامِلاً \* وَٱلْقِيَا سِيَّةً مِنْهَا مَدُونَ عَامِلاً \* وَٱلْقِيَا سِيَّةً مِنْهَا مَامِلاً \* وَٱلْمَعْنَوِيَّةً مِنْهَا عَامِلاً فِي اللَّهُ عَلَيْهَا مِنْهَا عَامِلاً فِي اللَّهُ فَالْمُعْنَوِيَّةً مِنْهَا عَامِلاً فِي اللَّهُ فَالْمُعْنَوِيَّةً مِنْهَا عَامِلاً فِي اللَّهُ فَاللَّهُ مَا يُقَامِلُ فَي اللَّهُ عَلَيْهِا فَيْ اللَّهُ عَلَيْهِا فَيْ اللَّهُ فَاللَّهُ مَا يَتَعَامِلِ اللَّهُ فَاللَّهُ مَا يَتَعْمَا مِلْ اللَّهُ فَالْمُعْنَوِيَّةً مِنْهَا عَامِلُ اللَّهُ فَالْمُعْنَوِيَّةً مِنْهُا عَامِلُ اللَّهُ اللَّهُ مَا يَتَعْمَا مِلْ اللَّهُ اللَّهُ مَا يَتَعَامِلُ اللَّهُ اللَّهُ اللَّهُ اللَّهُ اللَّهُ مَا يَتَعَامِلُ اللَّهُ الْمُعْمَالِ اللَّهُ الْعَلَالِي اللَّهُ اللَّهُ اللَّهُ اللَّهُ اللَّهُ الْعَلَى اللَّهُ اللَّهُ الْمُعْمَالِ اللَّهُ الْمُعْمَالُولُ اللَّهُ اللَّهُ الْمُعْلَقُولُ اللَّهُ الْمُعْلِقُ الْمُعْمَالِ اللَّهُ الْمُعْلِقُ الْمُؤْلِقُ الْمُعْلَقُ الْمُعْمَالُولُ اللَّهُ اللْمُعْمِلُ اللَّهُ الْمُعْمَالُولُ اللَّهُ الْمُؤْلِقُ الْمُعْمَالُولُ اللَّهُ اللَّهُ الْمُعْمَالُولُ اللَّهُ الْمُعْمَالُولُ اللْمُعْمَالُولُ الْمُعْمَالُولُ اللْمُعْمَالِمُ اللْمُعْمَالُولُ الْمُعْمَالِهُ اللْمُعْمِلُ اللْمُعْمَالِي الْمُعْمَالِمُ اللْمُعْمَالِمُ الْمُعْمَالِلْمُ اللْمُعْمِلُولُ الْمُعْمَالِمُ اللَّهُ الْمُعْمَالِمُ اللْمُعْمَالِمُ الْ

In nomine Dei misericordis miseratoris.



ORRO autem, dividuntur Regentia, in Grammatica, in duas species:

in Enuntiativa, et Significativa.
Enuntiativa

Th. Erpenius. Grammatica Arabica. Leidæ, Ex Typographia Erpeniana 1617. Linguarum Orientalium. This lovely page shows the learned Erpenius was an able typographer.

The Arabic now in the Enschedé collection

### Η ΣΙΟ ΔΟΥ ΑΣ-ΚΡΑΙΟΥ τα διεισκόμθυα.

## HESIODI

quæ extant,

Cum Gracis S C H O L I I S, Procli, Moschopuli, Tzetzæ, in Ε΄ εγα καὶ Η μέρας: Io. Diaconi & incerti in reliqua.

Accessit liber singularis in quo dottrina E'pper re) H' μαρών, eius que institutum, contra opinionem, que obtinuit, ostenditur;

ITEM Notz, emendationes, observationes, & Index copiosissimus in Hesiodum eiusque Interpretes;

Opera & fludio DANIELIS HEINSII.



EX OFFICINA PLANTINIANA
RAPHELENGIJ.
M. D. CIII.



F. Raphelengius. Son in law of Plantin. Printer to the University of Leyden and professor of Hebrew. His son Christopher, after his father's death, became printer but died four years later. Many are the books printed at Plantin's printing house in Antwerp and sold under Raphelengius' imprint



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There is as much adventure and piracy in the publishing of books as on the seven seas.

ANON.

DUBLISHERS have, no doubt, influenced the course of history no less than kings or generals; the publishers' trouble being that they had to carn money during operations. Never, it seems, was time more propitious to the adventurer, nor his scope wider, than during the sixteenth and seventeenth centuries. In Europe an infinite range of possibilities opened up for the intrepid. The seething sea of religious upheavals offered untold chances to the courageous, if he was able to circumvent the deadly rocks. The opening of new shipping lanes to the East made the printing of maps and atlases and even the secret orders to the captains of the East India merchantmen profitable business. The Blaeu's were there to prove the point. The Renaissance on the other hand, we should remember, came rather late in the Low Countries, as far as letters were concerned. The humanistic views only slowly filtered through. The main centra of learning and the arts in the Low Countries, if widely divergent in character, had ramifications stretching into Scandinavia, to the Baltic, to Frankfurt, Rome, Basle, Strasbourg, Madrid, Lyons, London and Paris. Perhaps the most remarkable upheaval in the field of publishing and printing resulted from the work of Christoffel Plantin, bookbinder from France who settled 20 in Antwerp. This craftsman, after an attack by footpads, could no longer use his instruments and had to find a less strenuous way of earning his living. Knowing the hardships of the printer-publisher-typefounder-cum-bookseller

at that time, one wonders that no less arduous livelihood was come by. His most Catholic Majesty the King of Spain's favorite printer at one moment, harried by the Inquisition the next, secretly and anonymously printing for Protestants, fleeing for life, setting up business in another country, returning to a looted workshop—these were but incidents in an ordered and meticulously planned life.

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In the books kept by Plantin figures the name of one Louis de Louvain, bookbinder, later founder of the House of the Elseviers. Tradition has it that the name Elsevier is derived from 'Helsche Vier' meaning Hell's Fire. It seems more likely that it is a corruption of St. Elmusvuur. Hell was at the time not lightly mentioned except in religious tracts and nomen est omen was true also in the sixteenth century.

Louis no doubt felt the urge to move to the north as the situation in Antwerp became more and more grim. Economically Antwerp was deteriorating. The enormous sums advanced by the Antwerp bankers to the kings of France, Spain and Portugal were swallowed at an alarming rate by their incessant wars, big and small. Religious revolt in the Low Countries, severe persecution of Protestants, the uncertainty of employment, everything tended to make life in Antwerp difficult. The importance of Antwerp as an economic centre was quickly fading. Banking houses failed one after the other.

The printing houses were at the centre of the hurricane. Around 1650 and 1660 one could buy the works of Calvin, Zwingli and other socalled heretics at several printing offices. There is no doubt that Plantin printed books for protestant authors and Louis Elsevier was himself converted. The nobility resented the officials placed over them by the King of Spain. Their attitude became more and more partisan; even if they did not intend at first to leave the Roman faith, they were soon forced to choose the side of the Protestants. In 1566 the Prince of Orange and his disgruntled nobles rode into Antwerp and took command. William, Prince of Orange, a courtier brought up at the court of Spain, was the direct cause of bringing the hated Duke of Alva to the Netherlands to restore order. It is a fact unknown to, or ignored by, most historians that the remnants of medieval knighthood made the Prince inviolate.

He was one of the Knights of the Golden Fleece and could only be brought to heel by one of his peers. Only Alva, himself a Knight of the Order, could 13 enter the field against the Prince. The battle that ensued was however not fought in any courtly fashion.

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Grim and relentless, with utter disregard for life and property, both sides behaved in the fashion that reminds us forcibly of the furore of recent happenings in Europe. The mobs desecrated, sacked and destroyed the churches. The most beautiful products of a religious civilisation were wiped out almost overnight. And as always, vengeance was terrible. The levying of taxes forged the Northern Netherlands into an even stronger alloy than mere prosecution could have done, negligeable though Alva's taxes were by modern standards.

Louis Elsevier wisely decided to flee these adverse circumstances. He moved to Liège and later to the Duchy of Cleve, a Protestant stronghold and source of books and pamphlets on the doctrine of the new faith. In the meantime matters took a more favourable shape for protestantism in the Northern Netherlands. Alva's policy of suppression resulted, as always, in stiffening resistance. The cost of the Spanish armies and, probably more serious, the climate, proved increasingly burdensome. Alva was withdrawn and succeeded by Requesens who followed a conciliatory policy. The seeds were sown for a secession between the French speaking and Roman Catholic parts of the southern provinces, on the one hand, and the northern and protestant parts on the other. The reverberations of this are felt to the present day. It is outside the scope of this account to follow the political and other issues, but this short sketch of them was essential to clarify the motives of some of Elsevier's movements. Perhaps there is no better recommendation of Louis' business acumen than these timely moves from one place to another. His migrations were no simple matter, if one considers that when he made the final move to Leyden in 1580 his household consisted of his wife, one daughter, five sons, and two or perhaps more relatives in law.

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At the mouth of the old river Rhine the Romans built two fortifications in their last phase of the conquest of Britain, one of them centuries since swallowed by Holland's classic enemy, the sea. The inland fort, called Lugdunum Batavorum became one of the most important towns in the northern Netherlands. Skipping its early history one should imagine Leyden as it was in Elsevier's time, as a city quickly recovering from the prolonged siege by the Spanish army. After an heroic resistance the town had been relieved, and became the main centre of overseas commerce. The Prince of Orange seeing the enormous advantage of having a commercial centre in the middle of a-for the timesdensely populated country, fundamentally protestant, strongly advocated the founding of its University, an Academy which was destined to be one of the main centres of learning in Europe. The city's spectacular rise, and with it its University, was due to several factors. Perhaps the greatest trait of Dutch character is its respect of liberty of thought and conscience. Holland has always been and, please God, will always be, a country where people prosecuted elsewhere for their conscience, faith or race have found shelter and comfort. And though a Dutchman may be strict in his own circle he is on the whole tolerant. Coupled with a sound sense of business, this quality made Holland a refuge for those who needed intellectual air and virgin commercial soil. No wonder the commercial or industrial refugees gravitated to Leyden. As manpower was easy to obtain, the nearness of water and building sites made Leyden a good choice for any undertaking. The drapers and feltmakers from the south settled in Leyden and the family of Crommelin, for instance, in later years brought the damask industry to the town. As money is the key to obtaining the best teachers at any university, the happy financial situation of the town and its bourgeoisie made a post as professor in Leyden very attractive in security and salary. Protestantism, of course, made a study of Bible texts imperative. It was considered a necessity to penetrate as closely as possible to the sources. The liberal and open minds of the Dutch made them welcome the settling of persecuted Jews from all over Europe; no doubt the Protestant

view of the Chosen People tended to make them even more tolerant. It is a well known fact that many non-Jewish refugee families from Spain, Southern France and Portugal came as soi-disant Jews from those countries to the Netherlands and were assimilated by the Jewish communities. Whatever the facts may be, it is certain that learned and financially powerful Jews settled in Leyden and Amsterdam bringing with them assets of knowledge and business connections. The close contact of the learned Bible translators with the Rabbis is very 30 evident in several translations. The rich collections of oriental and exotic types of some printing houses in Amsterdam, Haarlem and Leyden up to the present 18 moment are evidence of the wide interest at that time for all things Oriental. The famous Delft pottery, with imitation Chinese decorations is another instance.

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In this exhilarating mental climate Elsevier decided to settle. A young man, according to our standards, he was in his early thirties, a man of middle age in his epoch; no doubt a good craftsman and a trustworthy one, otherwise the careful Plantin would not have advanced him large sums of money.

Plantin saw to it that he had good security, being the businessman he was. In later years Elsevier was nearly crushed by this and other debts. Louis' life was no newspaper-vendor-to-millionaire story. It is perhaps well at this point to compare the publisher's position at Elsevier's time with that at the present day.

Publishing has been of course, and always will be, a matter of selling books. In this era of specialisation however, publishing has narrowed its field, although within that field it has vastly complicated its ramifications.

Shortly after the invention of movable type, the publisher or printer or bookseller or what ever one chooses to call him, was a one man band. It did not matter so much how long it took to play the piece, so long as there were no unreasonable pauses; because, after all, the printer was his own typefounder and the publisher his own printer and the bookseller his own publisher. On the other hand, the technical troubles must have been endless; imagine a modern publisher overseeing the actual casting of type, personally correcting every proof, seeing to the dampening of his printing paper, gathering sheets after drying, supervising the binding of every copy and after that, travelling far and

wide as his own salesman. It is a good thing to remember that centralisation of the production and the distribution of the printed books to the booksellers is a development dating only from the turn of 20th century.

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Louis Elsevier having no capital to finance the costly production of books must have decided to earn his initial capital by becoming what we would perhaps too simply style a bookseller. His business was more complex than the mere selling of books. Book-broker as Mr Davies puts it, would perhaps be a happier description. His learning stood him in good stead. We should not forget that many very learned authors, university professors for instance, were either their own printers and booksellers, or controlled a small printing 19 62 establishment. Erpenius' own press was later taken over by Elsevier. When Elsevier started, Leyden already bristled with printers and bookshops. As the learned gentlemen travelled far and wide to sell their wares, a book-broker had to be extremely well read and 'au courant' with every current and undercurrent of the arts, religion, mathematics and so on. Apart from these qualities, a fine diplomatic hand must have been a necessity, if one takes into consideration that the coupling of several widely divergent functions might result in one man being able to influence the policy of a governing body, like the Syndics of a university, to which he himself, in another capacity, was a supplier. 'Five percenters' an American might say, on an even larger scale. The diary of Samuel Pepys has astonishing instances of the sharp practices of those times.

In the great bookselling centre of Frankfurt, gatherings like the famous Messe or Fair were a cynosure for all the brilliant minds of Europe, and one can imagine how in the heat of discussion new ideas took shape and decisions of great portent were taken. Elsevier must have been on edge, with all his feelers out, to sense future developments, and perhaps prompt his learned authors on new subjects and trends. This flair for forecasting interest in a certain direction, of having a finger on the pulse of life, must then have been, as it still is, perhaps the most important desideration for a publisher.

He had also to have the business acumen necessary to judge the books he wanted to take back to Leyden and sell there. This judgment had to be almost

immediate because everybody could be a victim of piracy. Though attempts had been made to protect copyright they had proved to be abortive. Not only were quick and cheap copies printed anonymously of books that sold well, but even worse, books of an insidious nature were published under the imprint of some honest but successful man in the hope of defaming him or getting him in trouble with the reigning powers. An instance is a famous, or rather infamous, pornographic book purporting to have been published by Meursius, but almost certainly launched out of spite by a competitor. There were, not surprisingly, many complaints about the books a broker brought back. Scaliger complains in a letter to a friend about Elsevier buying the wrong books in Paris. Casaubon says in a letter to Commelin in Heidelberg: 'Our booksellers for in Geneva are a blind lot who don't care to bring back from Frankfurt what they think will not pay'.

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Elsevier fortified his position, shortly after he came to Leyden, in 1586, by becoming beadle to the University. Though this may seem a humble post, the advantages were many: a basic salary; more important, countless opportunities to have the ear of many of his future clients; last but not least, the honour of belonging to the University establishment. He had already proved his merits as bookseller, binder and even as publisher. One book carries on the Errata page the legend: Vencunt Ludg. Batan. apud Ludonicum Elsevirium, regione scolex novae; another, on the title page: ap. Lud. Elsev. Ao. 1592.

This appointment as beadle marks in a way the firm establishment of the House of Elsevier, whose fame is proverbial in the printing and publishing world; a fame overrated in the nineteenth century, and probably underrated to-day. The productions of the Elseviers started one of the most extensive collector-crazes ever seen, a craze that has abated but is ready still to flare up, once fashion changes. In the course of the management of the Elseviers, the ups and downs a family business is apt to tax the ingenuity of its leaders and induced them to steer every course of the publisher's compass and though we quote Ecclesiastus 'There is nothing new under the sun' freely nowadays, it is well to hold up a mirror to our own efforts and realize that we cope with, to our experience, new situations, with the same means our ancestors already used

with fair success. And it might well be, that we, children of an age that knows too much for its own wellbeing, are unwittingly influenced by the acts of those people who left their imprint on several generations.

The question arises, why did the Elseviers keep their reputation for such a long time, and how in any case did they get such a good name in the first place?

We should keep in mind that their connections, business and otherwise, tended to make and keep them famous. We, who think in terms of best sellers tend to envisage enormous printings of a small number of books, any one of which in a very short while may be almost completely forgotten. If we consider the circumstances in Elsevier's time we get a very different picture.

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for instance, got his degree at Leyden in 1608. He was no homespun genius. After staying, and making many friends in Cambridge, Oxford, Paris, Saumur and Heidelberg to study Arabic, he went to Venice to study the Turkish, Ethiopic and Persian languages. After settling for a short time in the southern part of Holland he was nominated partly on the recommendations of the, at that time already famous couple, Heinsius and Casaubon, and that even greater scientist Scaliger, as professor extraordinary in Leyden. It sounds incredible, but his Arabic grammar was used for more than 230 years, translated countless times meanwhile. The last translation was, if we remember correctly, in 1829. One can imagine any publisher licking his lips for a list of authors like this. Scaliger who was mainly instrumental in getting Erpenius nominated in

Scaliger who was mainly instrumental in getting Erpenius nominated in Leyden is one of those giants of learning whose influence can hardly be over-rated. Even Macaulay is dwarfed by his productivity. And his scope was much wider. He is considered the greatest scientist of the Renaissance and even if one may be chary of such a sweeping statement, it cannot be denied that his works and teachings had an influence that is felt to this day. Astronomy, mathematics, philology, were set on new paths after Scaliger. As he lived for about twenty years in France and was for four years at the University in Geneva before he

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Onmares Driver Mis Helrenier (1/20 24 Shurfonter with anne Lafanma La c calab Jacon) 1 saber 15 la Sysemez

From the ledgers of Christopher Plantin. Various sums paid to Louys Elsevier and his companions

امح ود ددوه

## LMI

## DAVIDIS

#### LINGVA SYRIACA

Nunc primum, ex antiquissimis codicibus manuscriptis, in lucem editi

> THOMA ERPENIO. Qui & versionem Latinam adjecit.



Lugduni Batavorum. Ex Typographia ERPENIANA, Linguarum Orientalium, Anno Dom. C12 12 C. XXV. Prostant apud IOHANNEM MAIRE 3 & ELZEVIRIOS,

Title-page with the beautiful Erpenius device. The Syriac type now in the Enschedé collection. His punches and matrices were bought by the Elseviers



CÆ LINGVÆ PROFESS

Great scolar, orientalist, printer and traveller. Travelled extensively in Germany, France, England and Italy. Professor at Leyden University. Interpreter for Eastern languages for the Dutch Government. Friend of Casaubon and Scaliger

## Η ΣΙΟΔΟΥ

TA ETPIZEOMENA.

#### HESIODI

A S C R Æ I

Ex recensione

JOHANNIS GEORGII GRÆVII,

Cum ejusdem animadversionibus & notis.

Accedunt nota inedita

JOSEPHI SCALIGERI,

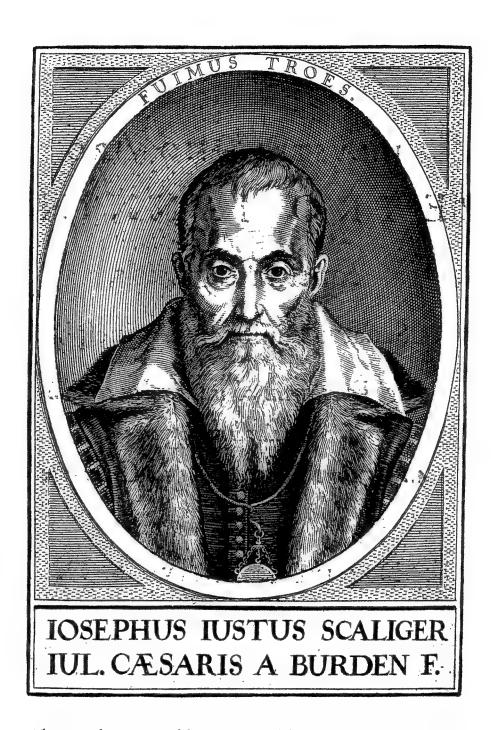
FRANCISCI GUIETL



AMSTELODAMI,
Apud Danielem Elzevirium.
clolocuxvii.

Sumptibus Societati.

This title-page of Hesiodi Ascræi quæ extant is shown for comparison with the Plantin-Raphelengius title. The above specimen is sadly lacking in dignity. Spacing much too wide for the leading



The outstanding scientist of the Renaissance. Philologist, mathematician. Founder of modern text criticism. Researches on the quadrature etc. He was mainly instrumental in getting Elsevier the position of University beadle

#### ORATIO FVNEBRIS

Dicta honori & memoria maximi vircrum Iosephi Ivsti Scaligeri.



ERBA desunt rebus immenfis, nec se animus explicare potest ingenti mœrore circumfusus ac debilitatus. Vrinam fas mihi foret horrore sacri silentij obsignare luctum, Qui nunc me coquit, & versat sub pectore sixus sad exemplum saga-

cis illius pictoris, qui quum artificio excelleret, ingenio tamen magis abundabat: is velo obumbrassed dicitur quod penicillo exæquare desperabat. Sed salva pietate sieri non potest, ut hodierno die vox nostra obmutescat. Alterum restaret optandum ut mihi digna tali viro cotingeret oratio, cui nunc fupremum humanitatis officium mœror noster elargitur. sed tale votum exceditipsam humanam fortem, nedum nostram mediocritatem. Illud tamen animum ægrum ex dolore solatur ac reficit, quod in rebus arduis ipse conatus, licer inframeritum, licet impar voluntati, laudem meretur, Et finem pietas contigit ista suum. Dabit igitur benignitas vestra facile veniam sermoni indiserto, labenti sub onereadmirationis. In exordio mæstissimi muneris, quod honoriac memoriæ summi herois Ios E-

A 2 PH

D. Baudius Oratio Funebris, Leyden. L. Elsevier 1609. A beautiful page with the splendid initial woodcut of Vulcan

## PALLADII

#### EPISCOPI

HELENOPOLEOS,

Historia Lausiaca.

IOANNES MEVESIVS

Primus Grace nunc vulgavit, & Notas adjecit.

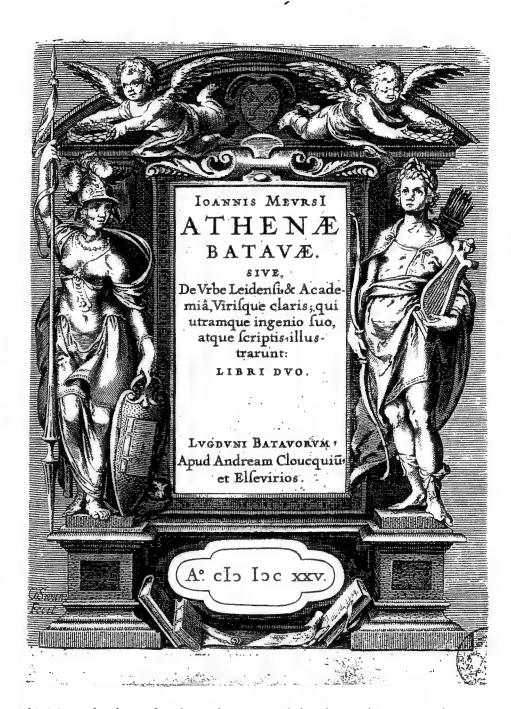


EXOfficina LVBOVICI ELZEVIRI,
Typis Godefridi Basson,
Anno clo. 19. c. xvi.



Historian and philologist. At first professor at the University in Leyden, later on in Denmark. Historian of the 80-year war between Holland and Spain.

History of Denmark. Commentaries on Greek authors



This joint undertaking of Andreas Cloucquius and the Elseviers has a curious history. A first edition in 1613, with another title, under the imprint of Cloucquius. In 1614 a pirated edition appeared in which Meursius had no hand but with more biographies.

In 1625 this edition with several names omitted probably for political reasons

#### HISTORIARVM

#### MIRABILIVM

AVCTORES GRÆCI.

IOHANNES MEVESIVS.

Recensuit, & partim Commentarios, partim Notas adiecit.



LVGDVNI BATAVORVM,
Apud Abrahamvm Elzevirivm,

ANNO CIO IO CXXII.



A fine title-page with simple and beautifully cut Non Solus. It is not clear why this particular device, much better suited to a tall format, was not used in preference to the usual more oblong Non Solus



Great mathematician, physicist and astronomer. Navigation expert. Invented triangulation and diopterquadrant. Three of his most important books printed by the Elseviers



Statesman, lawyer, playwright, historian. Laid down the first principles of international law. Official historian of the Netherlands. Leader of the Remonstrants. Prisoner in 1618. Life sentence in 1619. Escaped with help of his wife and his servant in a packing case for books. Later ambassador in Sweden. His De jure belli ac pacis translated in many languages, in 77 editions

came to Leyden, the main centra of learning had the benefit of his teachings. An active Protestant, he fled from France after the St. Bartholomew's night massacre.

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At Leyden he was singling out the great men of the future. Heinsius, Grotius, 20 40 Snellius were all at an early age discovered amongst his pupils. Here too, were 39 the future Elsevier clients. There is no need to stress the importance of the Heinsius', father and son. Daniel's works were translated in French and German and his son Nicolas, a protegé of Christina of Sweden, collected the greater part of the famous manuscript collection in Stockholm. Nominated by the Dutch government as Resident at the Court of Sweden, he was a few years afterwards Secretary of the City of Amsterdam.

Such are only a few of the great men that naturally came in contact with the Elseviers; but the connections even of those few cover almost the entire intellectual field of the Renaissance.

In Scandinavia, the British Isles, Germany, France, Italy, Spain, everywhere, the universities needed books which had been printed or published by the Elseviers. Blaeu in his more specialized field was on his way to be their equal, 100 but it seems that he and his sons never recovered from the disastrous fire that gutted his works. And the last Blaeu who was active in the firm left no issue. This matter of having successors in firms like Plantin, Elsevier, Blaeu and later on Enschedé is of course, of prime importance. Plantin had the fortune or foresight, who knows, to have a son in law like Moretus. Even so the firm slowly declined after the momentum of Plantin was no longer felt. The Enschede's who set up their business in 1703 were from the beginnings in a very different position. Starting in the simplest way as a printer, Isaac had in his son Johannes I, not merely a helper or a foreman, but a man of much greater stature than himself. His foresight and planning paved the way for future generations. Up to the present day there has always been an Enschedé in the direct line to take the responsibility of management. Even if one was better than an other, and the firm saw less profitable times, it survived and grew to its present importance.

The Elseviers were very unfortunate in money matters. The economic tide was, already in 1628, against them, and the University curators difficult. The

main trouble, perhaps, was a serious fault in mental make up; there can be no doubt that the Elsevier family as a whole were very parsimonius. The later antagonism of Heinsius was partly due to their sharp practices. We cannot escape the feeling that the Elseviers suffered from 'split personality'. Painstaking craftsmen, famous through their patrons and clients all over the continent, from the beginning of their activities, they had every opportunity to thrive. Their social status improved by leaps and bounds and Abraham already neglected his work because of important civil duties, and Daniël is typical in rather leaving his business than eating humble pie.

Certainly it seems easier to comprehend how and where the Elseviers got their world-wide reputation, than to grasp why and how their business declined.

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The history of the Elseviers has been recounted by several authors. Pieters and Willems are the great names of Elsevier biographers. Articles about every single facet of Elsevier activity have been published in almost every periodical concerned with books and type. We think they have paid scant tribute to the rôle of Jan Elsevier. Even in the excellent book of Mr. David W. Davies *The World of the Elseviers* 1580-1712, Daniël is considered to be the great man of the later years. After Abraham and Bonaventura died in 1652 and Daniël Heinsius was divested of his powers in the University Daniël Elsevier wanted, no doubt with a mistaken view of the fame of the House of Elsevier, to go on as before. Perhaps thereby he proved his inability to read the writing on the wall.

Jan wanted a thorough reorganisation. He saw that the only possibility of saving the firm was to become printers pure and simple. In the middle of his frantic efforts to restore order, Jan died. Daniël's legacy proved he had not been the great man he considered himself to be. Jan did not live long enough to show his real worth, but he at least saw the tide change. That his wife could not bring the task to fruition, who shall blame her?

Between 1880 and 1954 no major book on the Elseviers was written, and it is not necessary to write another now. But if the task were considered again, Jan's position could bear some investigation. It might turn out that he was a better man than most authors have implied. And he certainly tried to reorganize in a way with which no modern efficiency expert could find fault.

### TYPOGRAPHY OF THE ELSEVIERS

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Amongst the collectors of Elseviriana there is a widespread misconception that the Elseviers were, if not the best printers of the time, at least those whose efforts overshadowed those of their contemporaries. Whereas, if one looks closely into the matter one sees that they only represent the average printing of their era, and in several of their productions do not even approach the best done by others. One cannot rid oneself of the feeling that their reputation is partly based on the continuous repetition of the name Elsevier through some generations.

This is the reputation every firm that lasts for a long period acquires. Not without a certain right, because the 'staying power' of any firm in itself speaks for a sound foundation of commercial and other abilities. Had the Blaeu's been in the field for another century, their undoubted superiority would have left a deeper impression on the imagination of connoisseurs all over the world. As said before the Elseviers became a symbol of the average Dutch printing of their epoch. Yet in driving home this point we have no wish to diminish the real value of their work. In a way, this criticism may enhance the indifferent reputation of the Elseviers in the first part of the 20th century. Part of the Elsevier legend derives from the misplaced attribution by collectors and booksellers, mostly French, of the not very eclectic typography of the time, to the taste and genius of the Elseviers. We shall refer to the type-faces themselves later on; but it is well to keep in mind that the Elseviers began as book-brokers, publishers and booksellers and only after 1616 began to print themselves. There is no evidence that any books published by the Elseviers under their imprint were actually printed by them before that date. The 18th and 19th century collectors indiscriminately annexed as Elseviers books by Bleau, Jansonius, van Ravesteyn, 100 de Jonge, de Groot, Lopez de Flavo, van Geervliet, Hackius, van Wijngaarden, Commelin, Boom, Maire, Marcus de Jager, Sambix, Michel, Leffen de Vogel, 101 Wolfgang, etc. This tends to show what we would like to stress, to wit, the Elseviers apart from being enterprising publishers and booksellers are only rarely above the normal from the typographic point of view. This is only to be

11 expected, because the materials used by all these printers, as well as by the Elseviers, was derived from the same sources. More than to-day, the trade was centralized.

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As all, or nearly all, duo-decimo books in Holland were printed on the same size of paper and the printing material came from the same foundries, the books were in a way standardized; there was a current type of Dutch book. The fashion of the day gave a certain style to the books produced at the time, and we recognize in them a certain typical appearance.

Because of the fame of the Elseviers, this typical 'presence' of the books of that era is attributed to their genius. The *format elsevirien* is in fact the ordinary run-of-the-mill Dutch book of the seventeenth century, not to mention books from other countries.

Elsevier has become a cognomen, just as 'pocket-book' to-day means a paper bound book of a certain size. No layman cares if it is published by Penguin, Bantam or Pocket Books Inc. We shall never know how the 'typographer' or 'typographers' employed by the Elseviers had an influence on their productions. P. Heemskerk was foreman in Bonaventura and Abraham's printing office and from contemporary evidence (Sweerts) we know that he needed no mean accomplishments. He had to know enough of the following languages to be able to read a manuscript: Dutch, French, German, Latin, Greek, Hebrew, Rabbinic, Samaritanic, Armenic, Arabic, Persian, Ethiopic. We may be a little sceptical about Armenic because (according to Mr. J. W. Enschedé) the first book was printed in that language in Holland, a Bible in 1666, with type cut by Christoffel van Dyck for Mather Avac (though Vitré in Paris had an Armenian cut by Sanlecque in 1633). There is no evidence that any of this litterature was sold in Holland, though it is of course possible. Without new sources we shall never know what was the rôle of the 'designer' as we would call him now, or foreman of the compositors, as he would have been in Elsevier's time.

There are however some side issues, of a typographical character, of the greatest historical interest to everybody concerned with printing and type-founding, and in particular with the history of the development of type.

Willems in his splendid magnum opus about the Elseviers proves, to his own

and many others' satisfaction, that Christoffel van Dyck cut the famous Elsevier types. Up to this moment, many printers and publishers in France, Belgium and Holland call roman type Elsevir. Mr. Charles Enschedé, whose famous book 'Les Fonderies de caractères et leur matériel dans les Pays-Bas' is one no student of type can do without, wrote an essay on the Elsevier Press and its relations with the Luther type Foundry. Originally printed in German as a letter proof of Fractur type, it attracted little attention. A small public got to know the essay through Mr. A. F. Johnson's splendid translation printed in Signature, a periodical which, alas, no longer appears. We think this opportunity warrants a quotation of the greater part of Charles Enschede's study.

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Besides the material acquired by Isaac Elzevier from the press of Professor 18 Erpenius, the stock of Abraham and Bonaventura included also all that Isaac had bought when he founded his business. It is, in fact, known that Abraham and Bonaventura purchased the contents of the press of their brother and 19 cousin on the 24th December 1625. And since Johannes Elzevier, in 1652, took over the whole business, we can deduce that the press of the man whose Speci- 32 men we are considering included the material of Erpenius, of Isaac Elzevier, and of whatever the later proprietors had purchased.

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· It is not easy to decide which part originated with Professor Erpenius, which with Isaac Elzevier, and which with his successors, because the documents are 52 lacking. However, the task is not impossible. If one were to compare the books of Erpenius, those of Isaac Elzevier, and those which were later printed by Abraham and Bonaventura, and then by Daniël and Johannes, with our little Specimen, it would be possible, at least approximately, to date the purchase of 53 the various types and to divide the material between Erpenius, Isaac and his successors. For such a prolonged research I have neither time nor opportunity, and for the object I have set before me, it is superfluous. For the moment, I have only to discover what material was purchased, and the question of who purchased it can be left unanswered. I shall make but one remark on this point, and that an obvious one.

The matrices, which according to the Sale Catalogue of 1713 were in the possession of the last Leyden Elzevier, were those of Arabic, Syriac, Hebrew,

roman and italic types, and, with the exception of the romans and italics, the punches also were extant. Undoubtedly this material was that of Professor Erpenius. For the founding of the Oriental press was due to the fact that the Professor intended himself to print his editions, and that the Oriental types supplied by the recognized foundries did not satisfy him. He was therefore compelled to have these letters cut in steel at his own cost, and, once in possession of the matrices struck from these punches, one can readily understand that he desired to have also matrices of the roman and italic types most used by him. With these the foundries were well provided, and Professor Erpenius could dispense with the luxury of having these letters cut in steel; he could be satisfied with purchasing the matrices from one of the foundries. Of which of the roman and italic types matrices existed in 1713 I have been unable to discover. However, I suspect that they have no relation to the types in Johannes 52 Elzevier's Specimen of 1658, because the romans and italics of Erpenius were 53 not highly prized. Probably these types are shown in the Catalogue of 1713, but it is not possible to state this with certainty, since the letters there are so worn that the original design can no longer be distinguished. A close similarity can be affirmed, but nothing more. Who was the punch-cutter who engraved Erpenius's Oriental letters is unknown to me, perhaps the engraver who afterwards assisted in establishing the foundry of the van Hogenackers, Arent Corsz. and his son Bartholomaeus, since the letters used by Erpenius appear to have been in that foundry also. At least, I find the roman and italic which appear in 30 the Psalmi Davidis, a Syriac and Latin translation printed by Erpenius in 1625, used again in the only book known to me of Bartholomaeus van Hogenacker, Ter bruiloft van Lambertus Bidloo en Maria van der Lis, of which there is a copy in the Haarlem Town Library.

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The six Hebrew types, which, without any description of the body, open Johannes Elzevier's little Specimen, we may regard as derived from the press of Professor Erpenius, and, if it is doubtful who cut them, we can state with certainty that they were not the work of Van Dyck. Van Dyck, whose birth must be put at the beginning of the seventeenth century, was a goldsmith by trade, and one cannot suppose that he had cut the punches of six Hebrew types at so

early an age. Moreover, it is known that Van Dyck cut only one Hebrew, the well-known Text (about 16 point) of Joseph Athias, a task carried out in the years 1662 and 1663.

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The Rabbinic, the Syriac, the Aethiopic and the Samaritan types, together with the four Arabics, probably originated from the same engraver who cut the Hebrew types. That the punches and matrices mentioned in the Sale Catalogue of 1713 really belong to these types of Erpenius, is proved by the fact that Johannes Enschedé, between the years 1770 and 1773, purchased this material, namely, three Arabic types, one described as Dubbelde Augustyn Arabisch, 62 with vowels, one bold and one light Text, without vowels. At the same time he added to his collection the matrices of an Augustyn and a Brevier Hebrew without vowels and a Colonel Hebrew with vowels. Of the three last, Enschedé does not say that they came from Erpenius, but we can regard this as probable, because in Johannes Elzevier's Specimen we find two types without vowels, which could be cast on Augustyn and Brevier bodies, and one type, with vowels on an Augustyn body, and one without vowels on an Colonel body.

I have often wondered that Johannes Enschedé, who was always so curious of all that concerned type-founding, and who regularly drew up fairly detailed lists of his purchases, always mentioning the source, in the case of this material notes only that he had bought it, without further specification. Now that I have gone more deeply into the matter, the explanation appears to be that the vendor of the matrices was only a printer with whom Enschedé had dealings. Probably he did not think it of sufficient importance to give the name of the vendor whose father or grandfather had acquired the types with the accompanying matrices and punches in 1715. <sup>1</sup>

1. As to these Oriental types, in the Vermeerdering (Supplement, 1768–1773) to the Enschedé Specimen of 1768 only two new Oriental types are shown: a Text Syrisch met Punten, and a Dubbelde Augustijn Arabisch. In the Fonderies de Caractères only one Arabic, bought in 1772, and originating with Erpenius's Press, is shown (No. 15, seventeenth century).

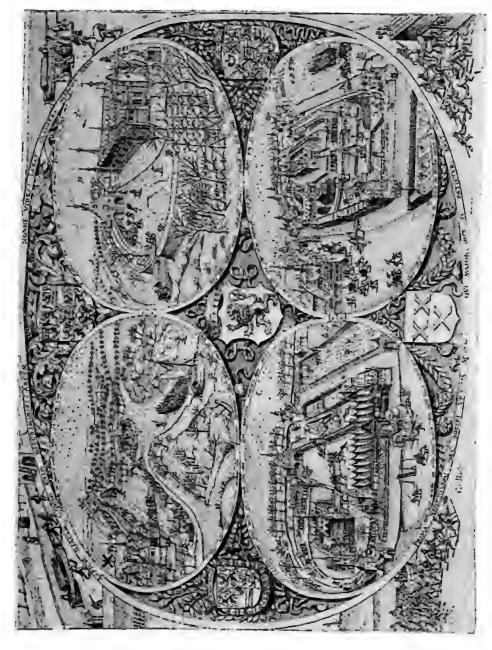
The Text Syrisch also appears in the Fonderics de Caractères (No. 665, eighteenth-misprint for seventeenth-century). The Hebrews must be those bought from Willem Cupy about 1769. There is extant a Specimen of these Hebrew types, and they are shown in the Fonderics de Caractères as No. 624, Canon Hebreeuw, No. 616, Colonel Hebreeuus, No. 632, the same Colonel with points, and No. 612, Brevier Hebreeuus.

In the archives of my firm I have found an extract from the original report on the 1715 sale, which gives us the necessary light. I copy it here in so far as it concerns the matrices sold by Abraham Elzevier: Two drawers containing matrices of a Dubbelde Augustyn bought by Gld 5-5 Pieter van der Aa for A drawer containing matrices of a heavy Text with vowels. Bought by Gld 7-18 Pieter van der Aa for A drawer containing matrices of a light Text without vowels. Bought by Gld 11-0 Pieter van der Aa for A drawer containing new Arabic matrices and one ditto. Bought by Pieter Gld 4-0 van der Aa for A drawer containing Syriac matrices, various sizes. Bought by Pieter van Gld 2-0 der Aa for A drawer containing Hebrew matrices, various sizes. A drawer containing Rabbinic and other matrices. Bought by Pieter van der Aa for Gld 3-3 A drawer containing matrices of a Bourgeois roman. A drawer containing matrices of a Bourgeois italic. Bought by Barthol. Voskens for Gld 12-0 A drawer containing matrices of a Brevier roman and italic. Bought by Gld 15-0 Barthol. Voskens for Gld 5-18 A box with punches. Bought by Pieter van der Aa for The material bought by Pieter van der Aa was that which came from the

Oriental press of Professor Erpenius and afterwards passed into the hands of my ancestor, whilst the founder, Voskens, was content with the purchase of the matrices of two sizes of text-types; of these I have found the Bourgeois (Garmond, about Long Primer) in his Specimens.

Now that I have considered the material of which, according to the Sale Catalogue of 1713, matrices and punches were in the possession of the Elzeviers, I come to the other types of their press. I regarded it as certain that no typefoundry was attached to their press, and that therefore they had no types of their own. If this view was correct, then of course a search for a punch-cutter

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The taking of Breda, an important fortified town. Prince Maurice, son of Prince William of Orange, overpowered the Spanish occupation-force by smuggling in a surprise party of his soldiers in a ship loaded with peat.

The Trojan horse adapted to local circumstances

# Atres Haut, tres Excellent Prince

# MAVRICE.

Par la grace de Dieu Prince d'Orange, Comte de Nassau, Catznellenbogen, Vianden, Dietz, Mœurs, Bure; Leerdam, Marquis de la Vere & de Flissingues, Seigneur & Baron de Breda, de la ville de Grave, & du Païs de Cuyck, Diest, Grimbergues, Arlay, Noseroy, &c. Vi-Comte hereditaire d'Anvers & Besançon, Gouverneur & Capitaine General de Gueldres, Hollande, Zeelande, VVest Frise, Zutphen, Vtrecht, & Over-Tsel, &c. Admiral General, &c.

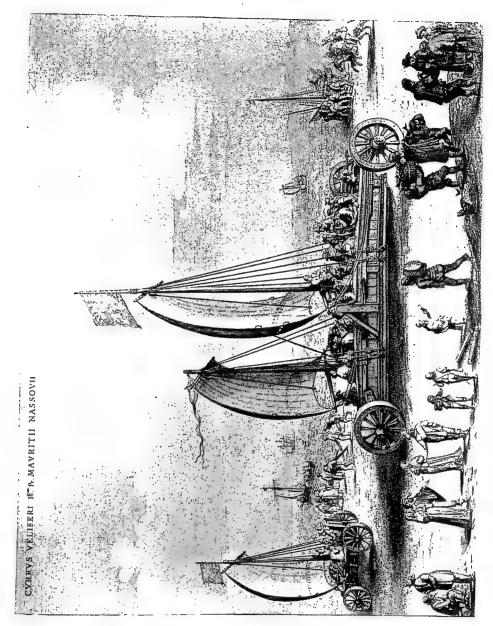
### MONSEIGNEVR,



Ort que le temps, ou ce qui est plus apparent, que les grandes difficultés qui se r'encontrent aux

deux derniers livres de Diophante ayent empesché le transsateur d'en parachever la version; j'ay pris la har
\* 2 diesse

A. Girard. L'arithmétique de Simon Stevin. Dedication to Prince Maurice by Girard. It is said that Prince Maurice was never in the field without a copy of Stevin's book on fortress-building



The famous trip of Prince Maurice with this strange vehicle designed by Simon Stevin along the beach of North-Holland. A for the time incredible speed was reached

Tigure I

# SPECIMEN

# TYPORUM

JOHANNIS ELSEVIRII, A C A D E M I Æ

TYPOGRAPHI,

Quos infua TYPOGRAPHIA haber.



Ex Typographia Elshviriana, clo loc eviii.

Ferendi funt parentes, etiam iniquiores.

Canon Italicus Minor.

Multa discumturina
agendis causts.

Ciceroniani Romani duplices.

Beneficii acceptimemor esto.

Ciceroniani Italici duplices.

Quod turpe fattu est, id
ne adfettes.

Feras quod lædit, ut quod prodest perferas.

h

1

Rebus in adversis animum submirçere noli. Spem retine.

Paragon Italicum.

Quissmulat verbis, nec corde est fidus amicus. Tu quoque fac simile.

Text five Bibel Romanum.

Sermonės blandos, blatofque cayere memento: Simplicitas veri fana est.

Text five Bibel Italicum.

Quatibi fors dederit, tabulis fuprema notato, Augendo ferva.

Augustin Romanum.

Rumores fuge, ne incipias novus autor haberi. Nam nulli tacuiffe nocet.

Augustin Italicum.

Litem infere cave, cum quo tibi gra-

Mediaen sive Cicero Romanum,

).

Cum recte vivas, ne cures verba malorum. Arbitrui nostri non est, quid quifque loqua-

Mediaen five Cicero Italicum.

Productus reflis, falvo tamen ante pudore, Quansumamnque potes celato crimen amici.

Garmond Romanum.

Segaitiem fugito, quæ vitæ ignavia fertut. Nam çum animus languet, confumit mertia copus.

Garmond Italicum.

Alterius dictum, aut factum ne carpferis unquam. Exemplo fimili nete devideas alter.

Bourgois Romanum.

Incommodum, quod tua culpa tibi accidit, non impurabis alii, quâm tibi: & cum tibi fis confeus, dannia respium, tuique judex elto, & ca te puna dignum exifimato.

Bourgois Italicum.

eAmare pecuniam ed ufum, prudentus eft. anare, us forwa pafeut oculos , avoari , ac dementus. Denarum colune omnes, form un fol mali capeane.

Brevier Romanum.

Cum forminalizete duffine topism amon botto fine, activia rebusic conformation and periodicity of the consequence of the conseq

Figure 3

ĮŢ,

Dela foubstraction des multinomies radicaux rompuz.

### PROBLEME XXXIII.

E Stant donné multinomie radical rompu duquel on soustraiet, Emultinomie radical rompu à soubstraire: Trouver leur reste...

Explication du donné. Soit donné multinomic rompu duquel on soubstraich  $\frac{\sqrt{8}+\sqrt{2}}{\sqrt{3}+\sqrt{4}}$ ; Et multinomic à soubstraire  $\frac{\sqrt{2}+\sqrt{6}}{\sqrt{2}+\sqrt{4}}$ . Explication du requis. Il faut trouver leur reste. Construction. On suyvera la methode de la construction de 11 probleme en ceste sorte: On multipliera par croix, à sçavoir  $\sqrt{2}+\sqrt{4}$ , par  $\sqrt{3}+\sqrt{4}$ , faich  $\sqrt{5}+\sqrt{4}+\sqrt{5}$ 0: Puis on soubstraira  $\sqrt{5}+\sqrt{4}+\sqrt{5}$ 0 de  $6+\sqrt{7}$ 2, & reste (par le 29 probleme)  $6+\sqrt{2}-\sqrt{5}$ 4: Puis on multipliera  $\sqrt{2}+\sqrt{4}$ 4, par  $\sqrt{3}+\sqrt{4}$ 5, faich  $\sqrt{6}+\sqrt{12}+\sqrt{8}+4$ . Et la disposition des characteres de l'operation achevée sera telle:

$$\frac{\sqrt{2+4/6}}{\sqrt{2+4/4}} \times \frac{\sqrt{8+4/2}}{\sqrt{3+4/4}} \cdot \frac{6+4/72}{\sqrt{5+4/50}} \cdot \frac{\sqrt{5+4/50}}{6+4/2-4/54} \cdot \frac{\sqrt{5+4/50}}{\sqrt{5+4/54}} \cdot \frac{\sqrt{5+4/50}}{\sqrt{5+4/50}} \cdot \frac{\sqrt{5+4/50}}{\sqrt{5+4/50}$$

Je di que 6+1/2-1/8+4 est la reste requise. dont la demonstration est maniseste, par celle du 22 & 25 probleme, & par les theoremes devant le 26 & 29 probleme. Conclusion. Estant donc ques donné multinomie radical rompu duquel on soubstraict, & multinomie radical rompu a soubstraire; Nous avons trouvé leur reste; ce qu'il falloit faire.

Nota i. Semblable sera l'operation des quatre numerations des multinomies d'aultres especes de ra-

# Nieuvve Wereldt

Ofte

# Beschzisvinghe

Van

### WESTINDIEN,

190t beelberhande Schriften ende Aen-teeckeninghen ban berichepben Natien by een beriamelt

Door

### IOANNES de LAET,

Ende met

Noodighe Kaerren ende Tafels voorsien.



TOT LEYDEN, In de Dauckerpe van Raack Eizevier. Anno 1625.

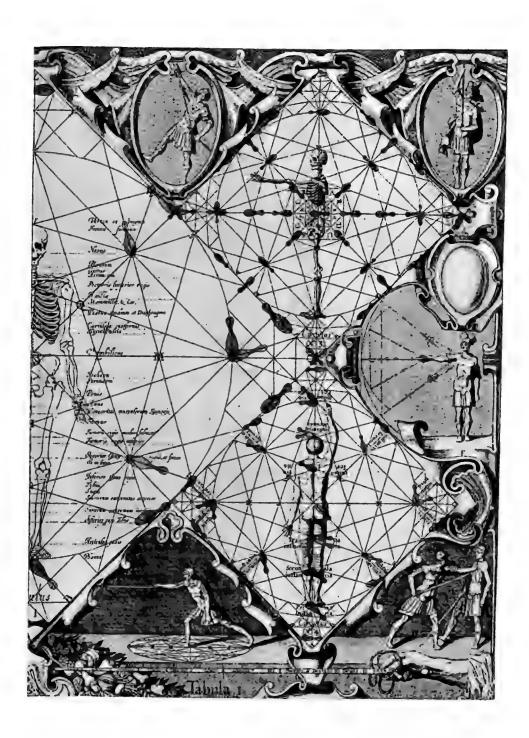
Met Privilegie der Ho. Mo. Heeren Staten Generael, voor 12. Lavette

Ant Cremonly

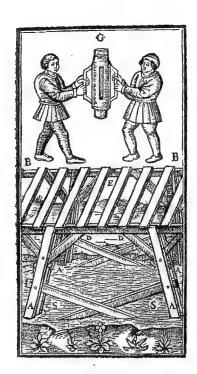
Description of the New World or The West-Indies in twelve volumes printed in blackletter for the government. Later a Latin and a French edition were printed



G. Thibault L'Espée. The reproduction gives only a faint impression of the splendor of this volume. The book shows what perfect orchestration could do. The coat of arms of Lippe one of the nine full-page engravings



G. Thibault, L'Espée 1628. Part of one of the many double-spread engravings showing the intricate and splendid engravings of the fencing movements



### IOANNES IVCVNDVS VERONENSIS.

### Libro quarto.

Pontem, cadem forma & ratione, bis fecit Cafar fupra Rhenum flumen latifimum , rapidifimum, & altistimum. Primum Menapiu contra Si-

cambros.

Deindo paululum supra eum locum in sinibus Trevirorum, ex quo transsitus erat ad Vbios Casarus amicos.

A Tigna bina sesquipedalia paulum ab imo pra-acuta, dimensa ad altitudinem sluminu, & c-

B Trabes bipedalte immissa super utraque tigna, que biniu utrinque sibulis ab extrema parte dis-tinebantur.

tinevaniur. C Fibula qua disclusa distinent bipedales trabes. D Vbi sibula disclusa in contrariam partem revinciuntur.

Materia diretta, qua înjecta supra bipedales

traber totum opus contextbat. S Sublica obliqua ad inferiorem partem fluminis

adalle, que pro ariete subjecte, & cum omni opere conjuncte, vim sluminu exciperent.

G Fissuca, que adigebantur tigna in slumine.
Hec utrag, insuper bipcalibus trabibus immissis. Hunc locum sic corrigendum puto. Hec utraque insuper, bipcalet trabes immisse, hac ratione, us injuper, oppeases traces immiga state stations, we insuper fit accussions to salue. Qued si durinifeulum hoc quisquam existimatit, seiat Casarem ipsum simili usum construtione in secundo de bello civili in expugnatione Massilia hu verbu; Hanc insuper contignationem, quantum testum plutei, ac vinearum passium est, la-terculo astruxerunt. Sciat & Vitruvium in quinto, ubi



- a. C. Juliu Caesaris que extant [Opera]. This first edition is a prototype of the Leyden Officina
- b. P. Virgilii, Maronis Opera; a fine piece of work in the small format. The dedication printed in red, map copper engraving

### REGHEL

Van de vijf Ordens

der

# ARCHITECTURE.

Door
I. B. van VIGNOLA.

Oversien, vermeerdert, ende uyt het groot int cleyn ghebracht

Door Mr. M U E T.

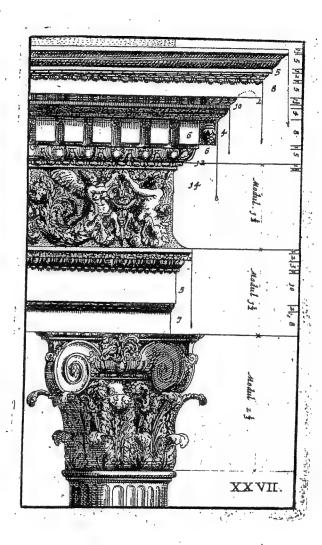


### t'AMSTERDAM,

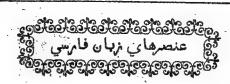
By Louys Elzevier, Boeck-ver-kooper op't Water inden Olm-boom.

M.DC. XXXVIII.

This remarkably well printed book has a title-page that looks rather cumbersome in the lower part



I. B. van Vignola. Reghel van de vijf Ordens der Architecture 1638. One of the fifty very clear etchings on copper illustrating this book, a reduced version of a much larger French edition



# RVDIMENTA

LINGVÆ

PERSICÆ.

Authore

LUDOVICO DE DIEU.

ACCEDVNT

Duo priora capita Geneseos, ex Persica Translatione
IAC. TAWUSI.



LYCDYNI BATAVORYM,
Ex Officina Elseviriana, A° clo lo cxxxix.

A splendid title-page printed in red and black, twenty-two years after the Grammatica Arabica. The same flowers are used in the little border surrounding the arabic text

LIBER TERTIVS.	47
Deus Deus mort خُدَا كِي مُرْدَكَانْ نَيَسْتُ	
non est. مَرْدُمْ مَرْدُمْ falus hominum. وَايِ اوُ	بعجر
miracula ejus.	
بُولاءِ شِكَمْ تُو interdum cst a. ut يَ	o fru-
clus ventris tui. Ly 60 exilà domus Zacha	ri.e.
Quia autem de ع nomini suffixo agere hîc pimus, monendum duximus, quatuor esse di ejus usus.	
Primo, Genitivum indicat sequentis substant jam diximus.	ivi. ut
Secundo, est ي unitatis. ut چېزي res a.	liqua.
vir aliquis. Belgice, ten saeche. ten 99a	m.
Tertio, distinguit abstractum à concreto. ut à	خدا
Deus. Deitas. de quo postea pluribus.	
Quarto, Determinat substantivum, ut & apud cos, n Emphaticum apud Hebræos, & articulu	
apud Arabes. ut, إِلاَهِي بِيَانْ كَرْدَنْ جِبِزِي	- 1
Arcana Dei (🖁 🕫) declarare, res que	edam
i طِغْلِي كِمْ نَرْ شِكَمْ أُو بُونْ Bit laudabilis. أُو بُونْ	
	(10)

L. de Dieu. Rudimenta Linguæ Persicæ. Lugduni Batavorum. 1639. The old custom was followed to use roman and italic type when the text was in Latin, and to use black-letter when the text was in Dutch



SERENISS. POTENTISSIMÆQVE

### PRINCIPI

AC DOMINE

# D. CHRISTINÆ,

D. G. Sueonum, Gothorum atque Vandalorum

### REGINÆ.

Serenissima & Potentissima Regina, Domina Clementissima;



On refrigerandæ funt Mufæ, fi in thalamum tuum, quo populorum fata disponuntur, offi-

ciosæ quidem & ore probo, hilaro tamen, animoque fiduciæ pleno irrumpunt. Tu illas ipsa ex um-

L. Annæi Senecæ Philosophi Opera omnia. A fine opening of the dedication. Note the bad fitting of the initial, a common practice then and now. Compare page 73

LEO BELGICVS,

Bee eff.,

Succineta, ac dilucida

NARRATIO

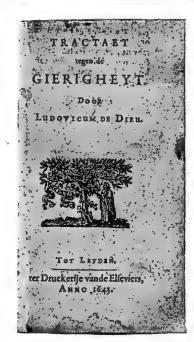
Exordii, progressis, ac denique ad summam perfectionem redacti stabiliminais, ac interioris formas, ac sanus.

Respublica faderatarum Belgii

Regionum.

Cui accesserum & Additamenta.







Some typical title-pages of 24° Elseviers. The present writer cannot but agree with a book-lover and contemporary of the Elseviers, who said: 'If you have seen one of their 24° books, you have seen them all'

was excluded, and the question I had to answer, from what foundry did Elzevier acquire his types? If this did not make the matter any easier for the inquirer, it completely changed the character of the search. The importance of the press is considerably diminished when it is proved that it shared material with nearly all the other presses, and certainly the inquiry would not be worth while if we were not dealing with a special press which had won as a typographic establishment what, in my opinion, is exaggerated praise. For I now realized that the Elzevier material was in no way different from that of many other presses of our country and that the success as a publishing house of the famous Leyden firm was the only reason for discovering in their typography a distinction which it did not in fact possess. The types of Johannes Elzevier, found in many other presses, are not more distinguished than others, and I am inclined to attribute the rare qualities discovered by bibliophiles in these types to a blind prejudice they have conceived for everything that bears the name of Elzevier or is connected with that name.

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The types descended from Erpenius are followed in the Specimen of Johannes Elzevier by the Greek types. I should not be surprised if these also came from the Leyden professor. The foreign foundries were fairly well 32 equipped with Greeks, and this language had for long been a subject of study, so that the existing foundries fully satisfied the requirements of the scholars. If my suspicion is correct, that Erpenius required these types for his press, it appears that he did not obtain them from a Dutch founder but from the Luther foundry at Frankfort on the Main.

This German foundry had six sizes of Greek, a Text, a Tertin, a Mittel, a Cicero, a Bourgeois and a Petit. As these types are of the greatest importance for us and at the same time point out the way we have to follow in our search for the origin of the roman and italic types, I may be allowed to treat the matter at some length. I notice that the two smallest Greeks of the Luther foundry appear also in the Specimen of the widow J. J. Schipper. As we shall see, this Specimen was prepared by the successors of the widow of Daniël Elzevier fifteen years later and contains the same sizes which appear in the Specimen in the Plantin Museum, with some additions, which also were in the

foundry. For my inquiry, I prefer to use this Specimen, because I have here an original impression and because it gives me fuller information of the material of the foundry. Joh. Elzevier's little Specimen shows five sizes of Greek, a Text, a Cicero, a small Cicero, a Bourgeois, and a Brevier, but the five must be reduced to four because the same matrices were used to cast the Bourgeois and the Brevier. When we compare Johannes Elzevier's Specimen with that of the Luther foundry, we find that the Text of Elzevier corresponds with the Tertia graecum of Luther, the Cicero of Elzevier with the Mittel graecum of Luther, the small Cicero of Elzevier with the Cicero graecum of Luther, and the Bourgeois and Brevier of Elzevier with the Bourgeois graecum of Luther.

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Comparing the Specimen of the widow of J. J. Schipper and the Luther Specimen, we find a Cicero Greek entirely different in design from the Luther series; this type was certainly cut by Van Dyck, and the matrices were purchased by the Oxford University Press. We find also a Bourgeois Greek corresponding with the Luther Bourgeois graecum and a Brevier with the Luther Petit graecum; this last is not in the Specimen of the widow of Daniël Elzevier, but was certainly in the foundry.

The widow Elzevier and her successor were not the only ones who showed the Luther types in their Specimens. The wellknown founder, Dirk Voskens, also had the matrices, and we find in his Specimen a Text Greek, a small Cicero, a Corpus and a Bourgeois, and a Brevier, corresponding respectively with the Luther Text graecum, Cicero graecum, Bourgeois graecum and Petit graecum. Voskens bought these types at the sale of Blaeu's stock in 1677. Further, we find in Voskens' Specimen a Joly (6-point) or Nonpareil Greek which Nicolaas Briot had cut for Willem Jansz. Blaeu and with which the latter had printed a New Testament in 1633, and lastly a Cicero Greek which, according to a subscription in the Specimen, was cut by Bartholomeus Voskens. Finally, we may mention that Voskens appears to have had the Luther Mittel graecum, because the later owner of the material of his foundry, Adam

r. This Van Dyck Greek appears in the Oxford Specimen of 1693 and the size is described as English.

Gerard Mappa, showed a Cicero Greek No. 2, in his Specimen of circa 1790, which corresponds exactly with this Luther type.

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To summarize these particulars, we see from a small Specimen of the Luther foundry of 1670 that that foundry possessed a descending series of six Greek types, all in the same style and clearly engraved by the same punch-cutter. The widow of Daniël Elzevier had two of this series and a larger type of a different design, while Voskens had four of the series and two different types. When we consider further that Johannes Elzevier of Leyden had four Greeks of the Luther series, of which three were lacking in the Amsterdam firm of Daniël Elzevier and one lacking in that of Voskens, whilst, on the other hand, the two last had each one type from the Luther foundry and one cut by Van Dyck and another by Voskens, which are not in Johannes Elzevier's press, then it appears to me clear that the Leyden printer-publisher or his predecessor, Erpenius, obtained his Greek types from the Luther foundry. If this is admitted, then the question remains, who was the original possessor of the punches: Voskens, Van Dyck or Luther? This question has to be put since the Specimen of the widow Schipper, in which the two Greek types appear, and that of the widow Elzevier, state in the title that the types shown were cut by the late Christoffel van Dyck.

It is not difficult to answer the question. Voskens flourished in the second half of the seventeenth century, and so cannot have supplied the Elzevier types, and Dirk expressly states of his Cicero Greek that it was cut by his father. This fact can be regarded as a sufficient proof that the other Greek types were not engraved in his foundry. But may not Van Dyck have cut these types? This also is not possible, for from the Specimen we find that the widow Elzevier had only two types of the whole series, and a third type in her foundry was so different in design that the supposition that the three were cut by the same hand is untenable.

If, for the moment, we disregard the question of the time when the types were supplied, in order to give Van Dyck the honour of having cut the punches of the two Greek types, we arrive at the strange conclusion that he sold matrices of these two sizes to both Voskens and Luther, and supplied

Elzevier with the types only of one size. No one will be misled into such an absurd conclusion, but will agree with me that the only possible explanation is that Van Dyck cut the Cicero Greek, whilst Daniël Elzevier obtained matrices of the Bourgeois and Brevier Greeks from the Luther foundry. As we have already mentioned, Johannes Enschedé and the brothers Ploos van Amstel became the possessors by purchase of the material of Daniel Elzevier's foundry. In the division of the stock the matrices of the three sizes of Greek types fell to Johannes Enschedé, and the types are shown in his Specimen of 1768. Under the Cicero he describes the type as coming from the foundry of J. J. Schipper, and as being probably cut by Christoffel van Dyck. With the Bourgeois and Brevier Greeks we find a note that these types also came from Schipper's foundry, and in Enschede's opinion had been in the foundry—or rather press-of the Elzeviers of Leyden. He knew then that they were not from the hand of Van Dyck, and he was familiar with the Specimen of Schipper's widow, on which he had made several notes. He was not, therefore, led astray by the incorrect description that the types shown in the Specimen were all cut by Van Dyck. I may add further that in the Sale Catalogue of the foundry of Voskens and Clerk, successors of Dirk Voskens, of 1780, no name of the punch-cutter is appended to the Bourgeois and Brevier Greeks, whereas in the few cases where Van Dyck had supplied the material the fact is expressly mentioned.

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Since I now claim that the description above the Specimen of Elzevier's widow does not exactly correspond with the truth, it appears to me desirable to examine this point more closely. Little is known of Van Dyck and his work. What we know at present is that he was a punch-cutter, type-founder and goldsmith in Amsterdam in the seventeenth century. Where his foundry was situated is not exactly known. Yet all sources to enable us to draw up a rough list of the stock of his foundry are not wanting. Our knowledge of the career of this Amsterdam artist is derived from some very rare type Specimens published after his death, and a few notes made by students at a later time. The first Specimen known to me in which the name of Van Dyck is preserved is that of Daniël Elzevier's widow, discovered by M. Willems in the archives

of the Plantin Museum at Antwerp. A second Specimen appears to have been published shortly after the sale in 1681 by the then proprietor. A copy in the Leyden library was described by Bigmore and Wyman. The same man, Joseph Athias or his successor, together with the widow of J. J. Schipper, issued a second edition of this Specimen, of which a copy is in the archives of my firm; there is another copy in the Leyden University Library. Later proprietors of the foundry have on several occasions published very similar Specimen with changes in the title and omitting the phrase ascribing the types to Christoffel van Dyck.

We will now turn our attention to that Specimen which led M. Willems to assign to Van Dyck the origin of the types of the Elzevier press, and consider in what circumstances this Specimen was issued. The last Elzevier, Daniël, died in Amsterdam on the 13th October 1680. His widow, although aware of the precarious condition of her husband's business at the time of his death, decided to continue it, but the management soon proved to be beyond a woman's strength. For she had come into the possession of a publishing and printing house and also of a type-foundry, formerly owned by Christoffel van Dyck, which, as already stated, after the death of his only son, Abraham, had been bought by Daniël Elzevier in 1673. His wife, Anna van Beerninck, decided to sell the foundry, and as she expected to find willing purchasers among the successors of the famous Plantin, who were experienced type-founders and had had business relations with her husband, three months after his death she wrote to the widow of Balthasar Moretus a letter found by M. Willems in the Plantin Museum. This letter is as follows:

Madam,

Amsterdam, 3 January 1681.

I have decided to sell my foundry, as I am not in a position to menage the entire business. The stock consists of 27 sets of punches and 50 sets of matrices, by Christoffel van Dyck, the best master of his and our time, and therefore

1. There is also a copy in the British Museum.

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the most famous founder who ever lived. I take the liberty of informing you and of sending the specimens and catalogue of the material, so that you may have the opportunity of examining the same and profiting thereby.

Truly yours, Madam,
For the widow of Da. Elsevier.

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The letter was accompanied by a Specimen of 38 different types, two sizes of notes for Psalms and 12 sizes of ornaments. I repeat the title here: 'Proeven van Letteren, die gesneden zijn door Wylen Christoffel van Dyck, soo als de selve verkoft sullen werden ten huyse van de Weduwe Wylen Daniël Elsevier, op 't Water, bij de Papenbrugh, in den Olmboom, op Woensdagh, den 5 Martij, 1681.'

If the letter is read carefully, it will be seen that the foundry was created by Christoffel van Dyck, but this does not imply that all the types in the foundry were cut by him. On the contrary, since there were only 27 series of punches to 50 series of matrices, it is clear that the 23 extra ones were acquired by the purchase of matrices from other foundries. And this is quite natural. For since in earlier days type-foundries were much less numerous than in our day, so a foundry had to be provided with all manner of types in order to make a success of the trade. It was impossible for one man to find the time and opportunity to cut all these types, apart altogether from the fact that Van Dyck was chiefly a goldsmith by profession. If Van Dyck started his foundry with the minimum number of types, he was compelled to extend his business and could not avoid calling in help from outside. It will perhaps be granted that this letter of Anna van Beerninck does not mean what M. Willems claims, but that is incontestably what the type Specimen says. 'Certainly', I reply, 'but that was to be expected from a widow in her difficult position; she cannot be called to account for all the words she used on this occasion. Granted that she knew

r. The Specimen is reproduced in Willems and also in Updike, pl. 207 (reduced).

the origin of the punches and matrices, it is easily explicable that she should exaggerate the merits of her foundry.' Further, she certainly did not take into account the difference between supplying matrices ans striking them, and, as she knew that her foundry in the main descended from Van Dyck, for a woman who had been at the head of the business for but a few months, it was only a small step to regard the punch-cutter and type-founder as the creator of all the material...

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The letter of the widow of Daniël Elzevier to the widow Moretus had not the desired result; the 'famous foundry' did not pass into the hands of the Antwerp firm, but was bought by the Jewish printer-publisher, Joseph Athias. Besides the bourgeois Hebrew mentioned above, Athias possessed several matrices from which types were shown in his new Specimen. This sheet was printed in the same form as that used by Elzevier's widow, and one can readily understand that Athias should leave the title unchanged except in so far as it had to be altered because of a change in the purpose and the address.

The phrase declaring that the types were cut by Christoffel van Dyck still appeared in the title, although the new proprietor knew that not everything in his Specimen came from the Amsterdam punch-cutter. His advertisement in the Haarlemsche Courant of the 15th July 1683, leaves no doubt on this point. We read there: 'De beroemde lettergietery van zalgr. Christoffel van Dyck, die verkocht is by d'Erfgenamen van wylen D. Elsevier, en verscheyde andere matryzen, soo van Griek als Romeyn, van denselven byeen vergadert, is weder opgerecht t'Amsterdam,' etc. 'The famous foundry of the late Christoffel van Dyck, which was sold by the heirs of D. Elzevier, along with various other matrices, both Greek and Roman, acquired by him, is again established at Amsterdam.' It is not clear to whom the pronoun 'denselven' refers, but whether to Van Dyck or to Daniël Elzevier, the meaning is certain, that the punches from which the 'verscheyde andere matryzen' were struck did not come from Van Dyck. Which these matrices are, we can, with the documents at our disposal, specify. We know from the widow's letter that she had 27 series of punches and 50 series of matrices. The Specimen discovered by M. Willems, belonging to the letter, shows only 40 sizes, and so does not

display the whole material. Curiously enough, the successors of Daniël Elzevier, whenever they issued a Specimen, showed the same types again, with a few exceptions. When the stock of the last proprietors, Jan Roman en Co., was in 1767 divided between the brothers Ploos van Amstel and Johannes Enschedé, a list of the divided material was drawn up, which enables me to specify to which of the 40 types the 27 series of punches belonged.

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These types we can regard as coming from Van Dyck, and we may rest assured that that was not the case with the others, because a type-founder-punch-cutter is always careful to preserve his punches, since at that time no matrices could be produced without punches.

Of the 13 remaining types I have failed to discover the origin of six. Two sizes of capitals belong to the roman types, one Brevier italic appears twice, and four types I find again in the Luther Specimen. The other types, not shown in the Specimen, I think I have also discovered. Among the old matrices of the fifteenth and sixteenth centuries still in the possession of my firm, there are eight which certainly came from the foundry of Jan Roman en Co., the last successors of Daniël Elzevier. These eight sets, once in the possession of Hillebrandt Jacobsz. van Wouws, were sold by public auction at the Hague on the 26th March 1670. Who bought them is not known to me from any documents, but the fact that they were found among the material of Daniël Elzevier's foundry leads me to suspect that he was the purchaser. It is easy to understand why these types do not appear in the Specimen. The type was old-fashioned and had little value; it was a mere chance that Elzevier had acquired it. It was part of a stock of type and other printers' material.

Finally, Daniël Elzevier had also in his foundry matrices of a Brevier Greek, a type which also appears in the Specimen of the Frankfort foundry. I can give no reason why his widow should not have shown this type. Presumably, the omission was an oversight, for there are several indications that she had the matrices. In the first place, the type is shown in the Specimen of Joseph Athias, successor of Daniël Elzevier's widow, where there is special mention of a 'brevier Griex, als andere Letteren, de minste door C. van Dyck gesneden, als ook by Daniël vergadert'—'brevier Greek and other types, the smallest sizes



SERENISS. POTENTISSIMÆQUE

### PRINCIPI

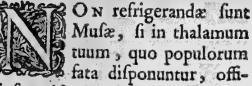
AC DOMINÆ

# D.CHRISTINA,

D. G. Sueonum, Gothorum atque Vandalorum

### REGINÆ.

Serenissima & Potentissima Regina,
Domina Clementissima,



ciosæ quidem & ore probo, hilaro tamen, animoque fiduciæ ple-

L. Annaei Senecæ Philisophi Opera omnia 1659. Dedication to Christina of Sweden, that remarkable Queen who surrounded herself with men like Descartes, Grotius, Heinsius etc. She died in Rome. Her library is part of the Vatican Library

# HISTORIE

Offe

# Iaerlijck Verhael

Can de

Verrichtinghen der Geoctropeerde

# West-Indische Compagnie,

Zedert haer Begin/tot het cynde van tjacr festhien-hondert ses-en-dertich;

Begrepen in Derthien Boecken,

Ende met bericheyden koperen Platen verciert:

Beschzeben booz

I O A N N E S D E L A E T
25 etwine-hebber det feldet Compagnic.





By Bonaventuer ende Abraham Elsevier, Anno 1644.

Met Privilegie.

One of Bonaventura's and Abraham's most important productions. Though the typography is rather poor, some of the copper engravings are fine and the *Non Solus* device on the title-page is a splendid woodcut, probably by an artist of Antwerp





MEDICARYM LIB. III. 249

CARVT XXXVII.

Partus monstri bicipicis.

Partus monfert beispiete.

I Neer partus vitta, ficuti grave, infans in pedes converfus: «yearmus vocant: Gractific graviffimum, coldeun pedes esse, vel plures duobus; vel situ dispares. Quam deformitatis speciem obtuilt nobis aliquandò, fittoris uxor. Quar paritura Biceps monfarum; enixa suite primitim duos pedes: sed terrius, prater onnem natura legem, natibus innatus, injecit tantum mora partionis ut encesse habuerits, prater obsterrices, implorare open chirurgicants quò, unco ferplorare open chirurgicants quò que que per periorita del propositione de

ut necesse habueris, prater obsterrices, implorare open chirurgicam; què, unco serreo, extrahercur è vulvà, renitens hocce monstrum.

Eratautem id (utietiam proponit schiems ati incissum) biceps : cum tribus brachiis; totidem pedibus; quatior manibus; & duabus papillis, natibus utrimque impositis. Deforme profectò spechaculum. Attanten obstetricibus insigne documentum. Opitulandum cuicunque partui. Et desiciente manus auxilio s, consugiendum maturei ad uncum serreum: ceu facramanchoram; & ulcimum, disseilis partus, remedium. Velue prater Hippocratem, planius iliquet, ex latino ipsius Genio, Cornelio Cello, lib.vii.cap. XXXII. cap. xxx11.

Q

a. Historie ofte Iaerlijck Verhael. Joannes de Laet, 1644. One of the many maps, correct but not well balanced with the heavy cartouche.

b. Nicolai Tulpii 1641. A page from the Observationes Medicae with an illustration (copper engraving). One of the very fine productions of the Elseviers



The interesting engraved title of Architectura Militaris Moderna, a very successful book reprinted many times and pirated by other printers. Translations in French and German published by Elsevier

M. VITRUVII POLLIONIS

[6] Altitudines omnium conclaviorum qua oblonga sucrint, sic shabere debent rationem, uti longitudinis & latitudinis mensura componatur, & exca bent rationem, un ionganismos en caracteristica consistence di mana dimidium fumature, se quantum fuerir, tantum altitudini detur. Sinautem [e] exedræ aut [d] occi quadrati fuerint, latitudinis dimidia addita, altitudines educantur. Pinacorhece, uti exedræ, amplis magnitudinibus fiut consistence. tuenda, oci Corinthii, tetrastylique, quique Ægyptii vocantur, latitudinis & tucinas, etc. ontains of the description of the des bent columnas, aut in podio positas, aut in imo, supraque habent epistylia, coronas, aut ex intessino opere, aut albario. Praterea supra coronas curva lacu-





M. Vitruvii Pollionis. De Architectura Libri Decem. Amstelodami. L. Elsevirium 1649. A splendid book with fine woodcuts. Printed in Mediaen sive Cicero Romanum. Compare with Fig. 4

## M V S I C Æ

A V C T O R E S

SEPTEM.

GRECE ET LATINE.

### MARCVS MEIBOMIVS

Restituit ac Notis explicavit.

VOLVMEN T.



A M S T E L O D A M I,

Apud Ludovicum Elzevirium,

clo loc Lii.

A beautiful specimen of the best work of the Amsterdam Officina. Fine typography and careful blending of the various type faces in this title-page

#### CANTICVM

### SS. A M B R O S I I

ET

#### AVGVSTINI



Te De um lau da mus: te Do minum confi te mur.

H VΩΩΩ QQ QUT VΩ H VΩΩΩ Q VΩ V TΩ V V E HP P P H P Z I Z P E HP P P H P Z I P H H Te De um lau da mus: te Do minum con fi te mur.



Te æternum Pa trem o mnis terra venera tur. Ti bi

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omnes Angeli: tibi cœli, & univer sæ po te sta tes.

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2 " 2 " H P E H P P P P P P F P H P 2 3 P H H

o mnes An geli: ti bi cœli & uni versæ po te sta tes.

\*\*\*\*\*\*

Tibi

Musicae 1652. A very difficult problem intelligently solved. Though the unevenness of the poorly fitting music type makes the page perhaps more charming than it would have been with a better justified type



### OP DE AFBEELDINGEN VAN WILLEM EN MARI LLEM EN MAR Koning en Koninginne van Groot-Britannien, &&



ILLUSTRISSIMO ET EXCELLENTISSIMO VIRO

### CAROLO SANCTA-MAURÆO DUCI MONTOZERIO,

REGI CHRISTIANISSIMO A CONSILIIS, UTRIUSQUE ORDINIS REGII TORQUATO EQUITI,

NORMANIÆ, ENGOLISMÆ, SANTONIÆ PROVINCIIS PRÆFECTO,

JOHANNES GEORGIUS GRÆVIUS D. D.

Agna & infinita quædam, Illuftrissime Montoseri, studiorum,
quibus varie ducuntur homines,
est discrepantia: nec quicquam
facile reperias, quod alii non mirentur, alii contemnant. Si quid tamen est,
quod sine exceptione mortalium omne genus expetit, id est amari. Nemo sibi unquam
tam iratus suit, ut si alterutrius optionem
haberet, maluerit odio esse quam amori. Ii
ipsi, quos intemperantia libidinum, aut im-

poten-

### LE PREMIER LIVRE

### DE SAMUEL

#### ARGUMENT.

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#### CHAPITRE PREMIER.

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hommede Ramathajim Tiophim, dela montagne d'Ephraim, le nom duquel shut Elkana file de Jo-

\*Elihu, fils de 'Thou, fils de 'Tfupl \*Elphratien:

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that he becomes, in if contained in production, it is desirable to the contained and the size of the contained and the

Argent les deux fils " d'Heli, Hophni est le Phinées " Sacrificateurs de l'Éter- est

4 "Et le jour qu'Elleana " facrifioir, il donnoit " des portions à Peninna fa femme, se à tous les fils se filles qu'il avoir d'elle.

tion "honorable: car" l'aimoit Annè: " mais l'Eternel lui avoit fermé la matrice.

6 Et " celle qui lui portoit envie la picquoit," voire bien aigrement, " d'aurant qu'elle ne fatfoit que bruire que l'Eper de la matrice.

7 "Ainfies" faifois-il d'an en an. Er quand "Anne montoir " en la maifon fo del Eternel, Paure " la picquoir en certe forte: dont elle pleuroir, & " ne man-acelories ainte

8 Pourtant lui die Ellerina für marit, podemor und eine marit Anne pourtquoi politerieru. 14 Ge pourtquoi sieme mas au pract aun pract au pract au pract au pract au pract au pract au pract aun

La Sainte Bible. The Geneva version, monumental counterpart to the Dutch edition. Though of noble dimensions, pages look crabbed

## O R A T I O

## F U N E B R I S IN D E C E S S U M

ILLUSTRIS ET AMPLISSIMI VIRI

### NICOLAI TULPII

Consulis, dum viveret, Amstelodamensis, Athenai Curatoris:

Habita Amstelodami in Choro Templi Novi cum dedicaretur A. D. XI. Kal. Novemb. clo Ioc Exxiv.

Accedunt

### PETRI FRANCII

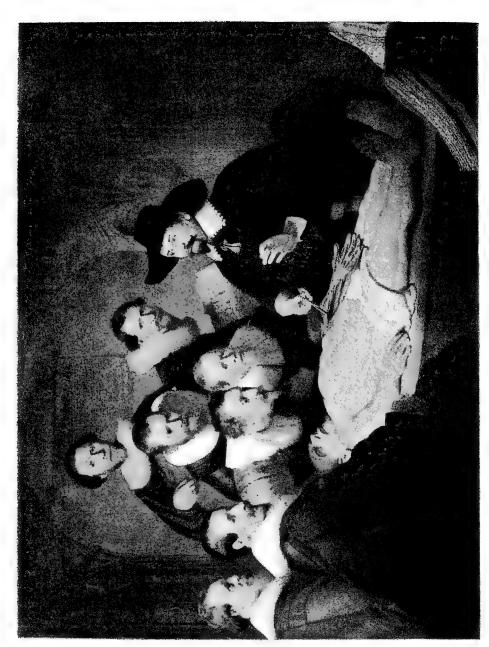
Ejusdem argumenti.

ELEGIAE DUAE.



AMSTELODAMI,
Apud DANIELEM ELSEVIRIUM.
CID IDC LXXIV.

It is difficult to have an opinion on whether the sombre and heavy typography is intentional or not, but if the title-page of this book is compared with the Meibomius Antiqua Musicæ title-page the difference is a striking one. Even the printers device is drooping on the Oratio title



The Anatomy Lesson by Rembrandt. Professor Nicolas Tulp, famous surgeon and Burgomaster of Amsterdam, dissecting the corpse of a criminal

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being cut by C. van Dyck, also acquired by Daniël Elzevier.' No book printed by Athias in the Brevier Greek is known, and we may suppose that he had not bought the cast type. In the second place, several books printed by Daniël Elzevier in this Greek are known to us, and I will refer shortly to two of them. Greek New Testaments in 24mo appeared from his press in 1670 and 1678—Willems 1413 and 1558—printed in Brevier. They resemble one another so closely that M. Willems adds in his note to the last edition: 'quatrième édition de ce format, reproduisant ligne par ligne la précédante de 1670'. The difference between the two books, apart from variations in the use of ligatures, is of great importance for our purpose.

After we have established that the types of the two editions are alike, on a closer examination we find a notable difference in the position of the accents on the lower-case letters. From this we infer that the type of the edition of 1678 was only newly cast but cast from different matrices from that of the edition of 1670, although derived from the same punches. And since the matrices still in the possession of my firm correspond with the type of 1678, it follows that Daniël Elzevier obtained the type for his first edition from Frankfort, but afterwards procured the matrices from which he himself cast the type for his later edition.

If now we add the eight old types and the Brevier Greek to those shown in the Specimen, we find, as the complete list of the stock, 27 series of punches and 49 types, so that the remark of the widow Elzevier is fully explained.

A comparison of the Specimen of Athias with that of the widow Elzevier shows us that in the older Specimen there are, in addition, four series of twoline capitals and a Brevier italic, whilst the new Specimen is increased by a Canon, Cicero and Brevier Greek which we have described, a small Cicero roman and italic, a large Bourgeois roman, the Bourgeois Hebrew already mentioned, a Brevier italic to which the name Granjon is added and which probably, therefore, descended from that French punch-cutter, a Joly roman and italic, an English Nonpareil roman and italic—the name points to a non-Dutch origin—a Pearl italic and a Pearl roman and italic, cast on a Robin (4-point) body.

After the fairly complete examination of the Specimens of the widow Elze-

vier and her successors, I return to the consideration of Johannes Elzevier's press. I shall examine his roman and italic types, which in the Specimen follow immediately after the Greeks. Now that I had become aware of the probable relations of Elzevier and the Luther foundry and had established the complete identity of the Greek types of the two houses, I hoped to be able to trace there also the origin of the romans and italics. Although I have not succeeded in every particular, yet the result has been very surprising. It chanced that I was in the possession of a good Specimen of the Luther foundry which, although it bore the date 1718, clearly showed impressions of letters which from their design were at least of the first half of the seventeenth century. Thus I had a sound basis for my inquiry, and I found that no less than 18 of the 25 types in Elzevier's press were supplied by the Luther foundry.

So I wrote in 1896. But a remarkable Specimen has been recently discovered which strikingly confirms the earlier conclusion. This Specimen, described by Herr Mori<sup>1</sup> also, I must here consider in detail. It is dated 1592 and has the title: 'Specimen Characterum seu typorum probatissimorum incondite quidem, sed secundum suas tamen differentias propositum tam ipsis librorum autoribus, quam typographis apprime utile et accommodatum.'

There follow a Canon roman without italic, a Petit Canon also without italic, a Paragon roman with italic and Greek, a Gros Text roman and italic, a St. Augustin roman with italic and Greek, a Cicero roman, italic and Greek<sup>2</sup>, a Garmond roman, italic and Greek. These romans, according to the Specimen, were all cut by Garamont, and the italics and Greeks by Robert Granjon. There follows a Galliard roman and Petit Text italic Granjon with a Greek, and finally a Nonpareil roman and italic to which no engraver's name is added. The whole

<sup>1.</sup> Herr Gustav Mori first referred to this famous Specimen of 1592 in an article in the Archiv für Buchgewerbe, 1907. This was reprinted in the same Specimen in which Charles Enschede's article appeared. In 1924 Mori published a facsimile with a further account-Eine Frankfurter Schriftprobe von 1592. The Specimen, and also the same foundry's Specimen of 1622, is reproduced in Berry and Johnson's Catalogue of Specimens of Printing Types, 1935. pl. A and B.

<sup>2.</sup> Enschedé does not mention the single line of the 'Littera currens Ciceronianum artifice Roberto Granione', an interesting italic used by Plantin from 1566. This is one of the Fell types. A Specimen was shown in an article by Mr Stanley Morison, which appeared in The Times of 3 November 1930.

Specimen is decorated with two ornaments in various combinations. At the foot we read the following text set in Fraktur—our No. 1520:

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'Prob vnd Abtruck Der Fürnemsten vnd allerschönsten Schrifften so jemals an tag kommen, mit grosser mühe vnd kosten, anfangs durch Weiland Christian Egenolff's ersten Buchtruckers in Frankfurt selbsten, vnd dann seine witib. Nachmals aber durch deren selben Erben, als nemlich Jacob Sabon vnd Conrad Berner mit allem fleiss zusammen gebracht, vnd zu beförderung aller deren so sich der federen gebrauchen, fürnemlich aber zu besonderen vortheil den Autoribus der Exemplarien publicirt, darinnen sie sich zuersehen, mit was Schrifften ihre werck mögen verfertiget werden, so wol auch allen vnd jeden Schrifftgiessern, vnd Buchdruckern nützlich, nachzusehen was in eines jeden Truckerey vnnd bereitschafft dienstlich sein möge. Nach dem aber die Teutschen vnd Hebraischen schrifften nicht sonderlich hoch geachtet, als sindt die selbige wie dann auch etliche andere Latinische nicht hieher gesetzt, ob wol auch die besten vnder der selbigen In Copia verhanden. Vnd man findet allerhand Abschläge Teutsch Latinisch Griechisch vnd Hebraisch zu vberlassen vnd zu verkauffen, zugicssen aber sind die samptlich verhanden. Verfertiget durch Conrad Berner Anno 1592.'

From this Specimen we learn that the foundry sold matrices of its types and possessed several types not shown in the Specimen, and, what is particularly important, that the Greek types which the Luther Foundry had, according to the Specimen of 1670, and which were used in Holland by the Elzeviers, the Blaeus and other printers, and later by Voskens, Schipper and Enschedé, were cut, not by Jacob Sabon, but by the French punch-cutter, Robert Granjon, with the exception of the Tertia Greek. This type does not appear in Conrad Berner's Specimen. Possibly it dates from later and then certainly from the beginning of the seventcenth century.

Now let us consider the little Specimen of Johannes Elzevier and compare the romans and italics shown with those in Conrad Berner's Specimen. Because of the fundamental importance of the matter, I shall take Elzevier's types one by one. We find then:

#### 1. Parisienses Romani duplices (Fig. 2).

The origin of this type is unknown to me. I have not found it in any founder's Specimen. Then it is certainly not Van Dyck's. The designer appears to me to have been no great artist, because, though the punches and the casting are good, the set, face, breadth and height of the type leave much to be desired. Perhaps Johannes Elzevier would have been well advised not to include it in his Specimen.

#### 2. Canon Romanus Major.

This type has no italic and agrees with the Garamond Canon in Berner's Specimen, where also there is no accompanying italic. The type is not shown in the Specimen of the widow of Daniël Elzevier.

- 3. Canon Romanus Minor.
- 4. Ciceroniani Romani duplices.
- 5. Ascendonica Romanum.

These three types I have not found. They are not in the Specimen of Elzevier's widow and thus cannot be ascribed to Van Dyck. They are similar in design and in my opinion not badly cut. They are presumably not from Erpenius, since the types of that size which appear in his books are of a different design. However, we must date them not later than the beginning of the seventeenth century, since the artist has not followed the method of later engravers of using counter-punches. This method was employed by Van Dyck, and it is only with that method that one can attain the evenness and sharpness of cut which is so pleasing to the eye, and which has raised punch-cutting to so high a level. We name these types together because they appear to have been cut by one and the same engraver, and because also they have no italics. The Ascendonica romanum has no italic at all.

I. This remark about counter-punches is surprising. They are not used to-day in cutting punches by hand.

<sup>2.</sup> In the Sale Catalogue of 1713 there appears here a Specimen of the italic cut by Jean Jannon, of which the punches were acquired by the Imprimerie Royale. The series of types were known as the 'Caractères de l'Université' and were always thought to have been cut by Garamont, until Mrs. Beatrice Warde discovered the Jannon Specimen of 1621. See her reproduction of the Specimen, 1927. Possibly the Elzeviers obtained the type from Pierre Cot of Paris, who had acquired part of Jannon's material and may have had strikes of this italic.

- 6. With the Ciceroniani romani duplices we find a condensed and thin italic of which one can say that it is a contrast to the roman on the same body and was probably from a different foundry. <sup>1</sup>
- 7. Finally, we find with the Canon romanus minor an italic which is certainly Van Dyck's. For this type agrees with the small Canon italic in the Specimen of the widow Elzevier, and in particular a comparison with the impression in the Sale Catalogue of 1713 convinces me of the identity. The long s has changed with the course of time, exactly as with the widow Elzevier. According to the list of the division of the foundry of Jan Roman en Co., successor of Joseph Athias, between the brothers Ploos van Amstel and Enschedé, there were both matrices and punches for this italic, so that from this fact we can conclude with certainty that Van Dyck had cut the punches.
  - 8. Paragon Romanum (Fig. 3).
  - 9. Paragon Italicum.

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These two types we find in Conrad Berner's Specimen under the names Romanum paragon de Garamont and Cursif paragon de Granjon. I found the italic but not the roman in the Specimen of Daniel Elzevier's widow. I imagine that the Amsterdam Elzeviers for some special reason were anxious to have matrices of this italic and therefore applied to the Luther foundry. One can state with conviction that the opposite course was not followed, that Van Dyck did not cut the italic and supply the German foundry with matrices. Berner's Specimen shows clearly that the type was Granjon's. In any case what happened is natural. Van Dyck possessed no Paragon roman, and one can hardly suppose that he would cut punches of an italic alone, and one which in design agreed with the italics of the Luther foundry. Further, we find that Van Dyck's successors had a Paragon roman cut, and that this type was printed in the Specimen along with the italic, although it was too large for it. Thus Enschedé came into the possession of a roman and italic on a Paragon body, but with the punches of the roman only, one further reason for my claim that

<sup>1.</sup> This condensed italic is referred to by Mr. Updike (II. 19.), who calls it a new note in italic, and mentions an Elzevier book of 1631 in which it was used. It was also in common use in England in the later years of the seventeenth century. (Cf. Johnson's Type Designs, Fig. 49.)

Van Dyck had not cut this italic, even though a careful examination of the type shows that some letters had been altered.

- 10. Text sive Bibel Romanum.
- 11. Text sive Bibel Italicum.

These two types agree exactly with the Romain gros texte de Garamond, and the Cursiff gros texte de Granjon, in Berner's Specimen. They are not in the widow Elzevier's Specimen. The Text roman and italic of the Amsterdam founder closely resemble the two types of his German colleagues, but still there are characteristic differences. Since Enschedé acquired the punches, I regard it as established that these last types were cut by Van Dyck.

- 12. Augustin Romanum.
- 13. Augustin Italicum.

This roman I find in no Specimen, though the italic agrees with the Cursiff St. Augustin de Granjon. The large capitals of this italic are much too small ', and if we compare the corresponding size in the Sale Catalogue of 1713, we find that it has given place to another italic agreeing with the Augustyn italic No. 1 of the widow Elzevier; this type, judging from the punches later in the possession of Enschedé, was cut by Van Dyck. The roman also was not in the Sale Catalogue of 1713. We find there an Augustyn roman the same as the Augustyn roman No. 1 of the widow Elzevier, also by Van Dyck, since the punches were found again by Enschedé. The widow Elzevier had two series of Augustyn roman and italic, and, in addition, a small Augustyn roman and italic, the last italic being the same as that belonging to the second Augustyn roman. The italic is remarkable for the close resemblance of the capitals with those of the Luther foundry; yet on closer examination we perceive differences in the type itself. We notice that the large capitals are too small 2, although Van Dyck has tried to correct this fault by engraving a new lower-case. When Ploos van Amstel acquired these types, he found only the italic punches. Per-

r. Enschedé appears to have overlooked the fact that in many sixteenth-century founts, especially italics, small capitals were preferred. The seventeenth-century founders cut new large capitals, to suit their taste.

<sup>2.</sup> In the nineteenth-century capitals were made to the height as the ascenders (S.L.H.).

haps one may infer that Van Dyck procured matrices of this Luther type, and as he was not satisfied with it on closer examination, altered it.

- 14. Mediaen sive Cicero Romanum (Fig. 4).
- 15. Mediaen sive Cicero Italicum.

This roman and italic are not in Berner's Specimen, but I find them in a later Specimen of the Luther foundry under the names Cicero roman No. 16 and Cicero italic No. 9<sup>1</sup>. The large capitals of Elzevier's italic are again too small, but here this is clearly due to carelessness on the part of the foundry which supplied the type, since better fitting capitals appear in the Luther Specimen.

We suspect that the foundry, by a mistake, cast the capitals which belong to the Brevier italic No. 11. Van Dyck did not possess these types. It is remarkable that they are also wanting in the Sale Catalogue of 1713, where we find an entirely different small Cicero roman and italic. This small Cicero roman I have not found among Van Dyck's types, although he had the italic. Johannes Elzevier's little Specimen includes no Corpus type. The next smaller sizes are:

- 16. Garmond Romanum.
- 17. Garmond Italicum.

These are the Roman Garamond de Garamond and the Cursiff Garamond de Granjon of Berner's Specimen. The italic appears in the widow Elzevier's Specimen. From the accented sorts we can clearly recognize that this is a different casting from that used by Berner. No doubt Daniël Elzevier bought a set of the matrices to use as the italic for a roman cut by Van Dyck. This supposition is confirmed by the list of the division between Enschedé and Ploos van Amstel; the latter had matrices of both roman and italic, but punches of the roman only.

- 18. Bourgeois Romanum.
- 19. Bourgeois Italicum.

So far I can express an opinion about these types, they agree with the Bourgeois roman and italic of the widow Elzevier. The testing is extremely difficult on account of the poor impression. The text in Johannes Elzevier's Specimen

1. This italic, No. 9, is the Cicero currens of Granjon, and Enschedé has overlooked the fact that it is shown on the Berner's Specimen of 1592.

is so short, and in the Sale Catalogue the impression is from such used type that one can no longer clearly distinguish the actual design. If I am right, then we must agree that these are by Van Dyck, because Ploos van Amstel acquired the punches after the sale of the foundry of Jan Roman en Co. This view is confirmed by the catalogue of the sale of Voskens and Clerk's foundry, where their Bourgeois roman and italic corresponding with ours are described as cut by Van Dyck.

- 20. Brevier Romanum.
- 21. Brevier Italicum.

These appear in the later Luther Specimen as Petit and Colonel roman No. 25, and, if my judgment is correct, as Petit italic, No. 15, but with a difference in some long letters. Luther used the matrices to cast two types on a Petit and on a Colonel body, and we find in Elzevier's Specimen also two types:

- 22. Brevier Romanum minus.
- 23. Brevier Italicum minus.

In the roman the long letters have been altered, but the italic is exactly the same. These types are not in the Specimen of the widow Elzevier.

- 24. Peerle Romanum.
- 25. Peerle Italicum.

It is inevitable that the comparison of this very small type, printed on Dutch paper and from ill-kept type, should be extremely difficult. The pure outline of the punch is hardly recognizable. Still I am convinced that these two are identical with the Pearl roman No. 28 and the accompanying Nonpareil italic No. 16 of the Luther foundry. That this last italic was printed on a Nonpareil body is explained by the fact that Luther used the same italic with his Nonpareil roman and his Pearl roman, and gave only one Specimen of the italic. Elzevier appears not to have procured the Nonpareil roman. None of these appears in the Specimen of the widow Elzevier. What we find there and in the Specimen of her successors appear to have been cut by Van Dyck. Apart from the Petit Text italic of Granjon, a type which we now know to have come from the Luther foundry, and the English Nonpareil roman and italic, I find a Joly, Nonpareil, Pearl and Robin, romans and italics, which were engraved by Van

RECUEIL

DE QUELQUES

PIECES

NOUVELLES

ET.GALANTES,

Tant en Prosequ'en Vers;

Done les Tirresse transverant aprés la Pressue.

PREMIERE PARTIE.

A COLOGNE,

Chez Pierre du Marteau.

M. DC. LXVII.

The third and best edition of this lovely book. Its success had nothing to do with typography, but was based on the excellence of the authors (Boileau, Molière, La Fontaine etc.)

### LES

### OE UVRES

DE

. M. FRANÇOIS RABELAIS,

Docteur en Medecine.

Tome II.



M DC LXIII.

Again a famous book printed anonymously by Daniël Elsevier. Though this title-page, printed in red and black, is not very well balanced with its too heavy capitals in the date

439



DUBON

### ANTAGRUEL

LIVRE I V.

A tres-illustre Prince , & reverendissime mon Seigneur

#### O E Т,

Cardinal de Chastillon.



O u s estes deuëment averty, Prin-

Ous ettes deuement averty, Prince tres illustre, de quant grans performages j'av esté, & suis journellement tipulé, requis, & importune, pour la continuation des mythologies Patragrueliques: allegans que plusieurs gens langoureux, malades, ou autrement raschez & deselez avoient à la lecture d'icelles trompé leurs ennuis, temps joyeusement ment faschez & desolez avoient à la secture d'icelles trompé leurs ennuis, temps joyeusement
passe, & receu alegresse & consolation nouvelle Esquels je suis coussumier de respondre, que
icelles par esbat composant ne pretendois gloire
ne louange aucune: seulement avois esgard &
intention par escrit domer ce peu de soulagement que pouveis es affligez & malades absens.
ce que voloutiers, quand besoing est, je fais
(X) 2 es (X) 2

A fine dedication-page of Pantagruel by Rabelais. In the reproduction the woodcut head-piece and the initial are a little too heavy. Clever use of italic lower case

### I L DECAMERON

DI MESSER GIOVANNI BOCCACCI

Cittadino Fiorentino.

Si come lo diedero alle stampe gli SS' Giunti l'Anno 1527.



IN AMSTERDAMO.

M DC LXV.

This famous book was probably considered harmful to the good name of a publisher who moved in high society, like Daniël Elsevier



### DEL DECAMERONE

DI

### M. GIO. BOCCACCIO

GIORNATA SESTA.

Finisce la quinta giornata del Decameron, incomincia la sesta, nella quale sotto il reggimento d'Elisa si ragiona di chi con alcuno leggiadro motto tentato si riscotesse, ò con pronta risposta, ò advedimento suggi perdita, ò pericolo; ò scorno.



Aveva la luna essendo nel mezzo del cielo perduti i raggi suoi, & già per la nuova luce vegnente ogni parte del nostro mondo era chiara, quando la Reina levatasi, fatta la sua compagnia chiama e alquanto con lento paso dal bes

poggio sù per la rugiada spatiandosi s'allontanarono, d'una & d'altra cosa varii ragionamenti tegnendo, & della più bellezza & della meno delle raccontate novelle disputando, & anchora de varii casi recitati in quelle rinovando le risa infino attanto, che già più alzandosi il sole, & cominciandosi à riscaldare, à tutti parue di dover verso casa tornare, perche voltati i passi la se ne vennero. Et quivi, essendo già le tavole messe, & ogni cosa d'herbuccie odorose & de be' siori seminata, avanti che il caldo surgesse più, per comandamento della Reina si misero à mangiare. Et

This otherwise fine page is rather spoiled by the badly fitting initial, that is moreover upside down. Several times reprinted with a different introduction or preface

### RE'PONSE

AU

### LIVRE

Intitula

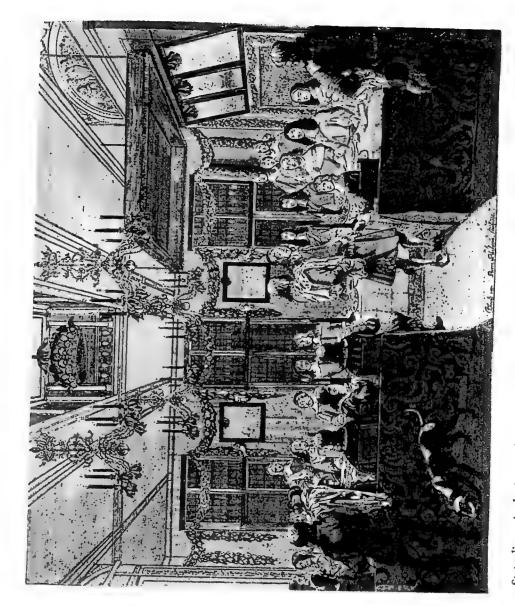
LA CONDUITE DE LA FRANCE.

Depuis la Paix de

### NIMEGUE.



An Elsevier printed with fictitious imprint, this one probably for political reasons



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State dinner in the Mauritshuis, the Hague. King Charles II, Maria Stuart and the young Prince William. The later King William III of England. He is seen in the right foreground turning round in his chair

HVGONIS GROTII

### ANNALIVM

BELGICORVM,

Ab abitu Philippi Regis,

LIBER PRIMVS.

LIBER PRIMVS.

Ellum feribere inflitui, nofiris remporibus uobilifimum-quod fociale haud immerto dixeris, dum Hifpani Belge-que, fueut iddem imperiis populi. & inflem feepe in armis victores, inserti iddem imperiis populi. & inflem feepe in armis victores, inserti fee pin feepe in armis victores, inserti fee pinguami arribus, fub Principis & legum nomine. Rependifee exemplorum materies, ace unquantam miqua contentione, tandu acriterque certarum, lecta multo ante holdifertis femina mirris, Apollquam auxit, vim & finales portutiorum, infinnorum delperanionem, nova feere dera, & intru iterum difficia, exterios deniquam expagnationes, infehi exercivis, nomuniquam expagnationes, infehi exercivis, nomuniquam expagnationes, infehi exercivis, nomuniquam expagnationes infe infigui documento. Sed her pelam vinesa ex quo inmace res partium, & cuncha in vun verterunt, facilius alexquar, que de cuncha in vun verterunt, facilius alexquar, que

#### INSTITUTIO NVM.

feu Elementorum

#### DIVI IVSTINIANI

facratiffimi Principis,

LIBER PRIMVS.



LIBER PRIMVS.

DE IVSTITIA ET IVRE,

TITVLVS I.

FILLED STANDER COMPAN DE PERPENS VO
DURANT DE COMPAN DE COMPAN DE L'ANGELLE COMPAN DE L'ANGELLE

#### L. FLORI

BELLVM CATILINARIUM.

#### GRATVLATIO NVPTIALIS,

Ad Nobilissim, przstantissim, visum

D. ADRIANVM vander MYLE, Dominum in Bleskenf-grave, militum pe-deftrum fib Bluft. Auriaco ducem; & VVillemfladu Gubernauorem;

eum domum ducerer Nobiliffimam caftiffimamque virginem

D. AGATHAM van RAEPHORST.



Ardio uxorem habere Te.

Action usorem habere Te., los eft. in Sapenna cafter transifile. Semper cann a bit sident, qui anamer concentrate concentrate de quique perman elle finquat, più ficare valant, qui que perman elle finquat, qui fincia velant, qui que perman elle finquat, qui fincia velant, qui que perman elle finquat, qui magis faprer aptivor, yuant a al bonellas nuprias adiptramus videntinis, conto fie ingenioriores, quanto finar rem conticipius televats. Ete nun fine coninge nome vagi finants de errores i nullus, portenua muncerialis narurs, occultum, fortuna di recent della narurs, occultum, fortuna di recent di responsa. ama antarantantanto, roveniut tenerali dispositioni, de cuiu margin un la finalicitationi di contra della para della dispositioni, de cuiu margine ulti birudiri. Lausiemi con finanta appellat, eurar une cui in risoletin qui in lipe habemus, au accinit

Three books by Blaeu and one by Janssonius. The latter must have been a thorn in the side of the Elseviers; he copied with his son in law, Van Waesberghe, at least twenty five books on the Elsevier list

### Justrisimo, Nobilisimog, cono

### PAVLO CHOARTO BVZANVALLIO,

Christianissimi Regis apud potentissimos Ordines confæderatarum Belgii provinciarum O R A T O R I

### DANIEL HEINSIVS S. D.

PLENDOR, vir Illustrissime, vefter, & dignitas, quanuis extra fortis plebeiæ aleam posita, nihilominus tamen ab inferioribus plerunque solatium aut voluptatem petit. Siue quia cum fortuna quotidie vobis negotium est, quæ fastidiosa in culmine rerum habitat: siue quia vt cibi dulcioris, ita dignitatis aliqua est satietas. Sicut enim iis qui e speculis excelsioribus diu oculos circumferunt,& aciem intendunt, vnde& reliquos ex alto despiciunt, & terram longe infra se positam intuentur, facillime vertigo aliqua oboritur: ita vobis, nisi descendatis interdum, & cum fæce hominum sitis, aut si quid infra eos est, quibus non cum hominibus, sed cum bubus, cum capris,

Theocriti, Moschi, Bionis quæ extant. Commelinus 1604. Compare this beautifully composed and balanced page with the dedication-page of Hesiodi Ascraei of 1667 by Daniël Elsevier

IVL. CÆS.

# SCALIGERI ADVERSVS DESID. ERASMVM

ORATIONES DVÆ, ELOQVENTIÆ ROMANÆ vindices:

VNA CVM EIVSDEM EPISTOLIS, & opusculis aliquoi nondum vulgatis.

QVIBVS DE NOVO ETIAM ACCEdunt PROBLEMATA GELLIAMAS, Vt reperiri potuerunt.

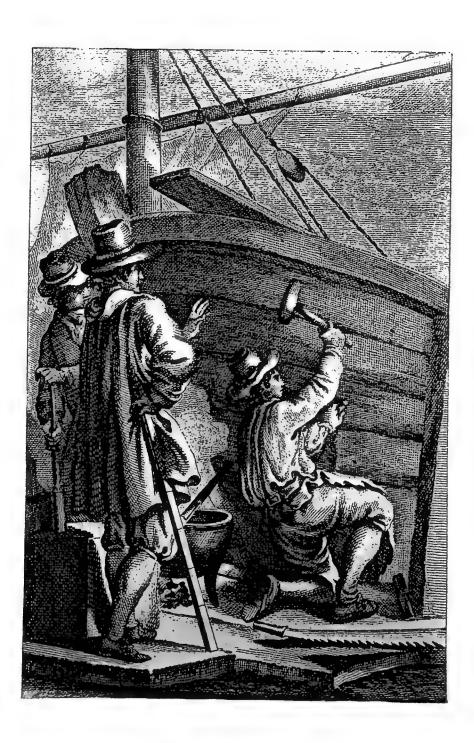


Apud Dominicum Bosc, & Petrum Bosc.

M. D.C. XXI.



This title-page shows that the high standards set by the printers of Lyon, Toulouse and Paris in the first half of the 16th century were lowered considerably in 1621



Csar Peter the Great worked for some time as shipwright in Holland

### THOMÆ ERPENII GRAMMATICA ARABICA

C U M

FABULIS LOKMANI ETC.

### EXCERPTA ANTHOLOGIÆ

VETERUM ARABIÆ POETARUM QUÆ INSCRIBITUR

HAMASA ABI TEMMAM
EX MSS. BIBLIOTH. ACADEM. BATAVÆ

EDITA, CONVERSA

ET NOTIS ILLUSTRATA

A B

### ALBERTO SCHULTENS.

P . R  $\mathcal{E}$  F  $\mathcal{A}$  T I O

Imaginariam Linguam, Scriptionem, & Lineam Sanctane
Judeorum confutat.

Editio Secunda cum Indice locupletiere.



Apud SAMUELEM ET JOANNEM LUCHTMANS

Academia Typographos, MD CCLXVII.

Dyck, as appears from Enschedé's Specimen of 1768 <sup>1</sup>. This is confirmed by the list of the division referred to which allots to Enschedé the punches as well as the matrices.

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Although, for the last eight types, our comparison has been with the later Luther Specimen, we venture to claim that they were already in Berner's possession. We cannot here express a decisive opinion, because the photographic reproduction of the Berner's sheet which we have had to use for lack of the original does not allow us to distinguish the design clearly. The rough paper and the weak impression do not show these small types with sharpness. A photographic reproduction of this imperfect impression is not adequate for the forming of a decisive verdict.

The roman and italic types in Johannes Elzevier's Specimen are followed by six Frakturs and one low-German type on an Augustyn body. I have succeeded in identifying five of these Frakturs with the Luther types, among them our Cicero No. 5225, and Petit No. 1512. Elzevier's single low-German type is not by Van Dyck. One can say with certainty that it came from a Netherlands 62 foundry, since this letter is not found in any foreign foundry before the beginning of the nineteenth century; but for lack of type Specimens of the seventeenth century I cannot discover from whom Elzevier obtained it. It is very different from the Texturas of Van Dyck and also from later types of this family acquired by the Elzeviers, which, according to the Sale Catalogue of 1713, were partly from Voskens and partly from other foundries.

Every criticism is to a certain extent subjective. What one man regards as beautiful will appear to another insignificant. Everyone must decide for himself whether the types of Johannes Elzevier and his successors are pleasing. But certainly one does not flatter the skill of Van Dyck by attributing to him the punches of the Elzevier types. If he knew that to-day he is generally regarded as the creator of those types, he would decline the honour and with reason point out that he had created something better. On the other hand, Elzevier does

<sup>1.</sup> It may be noted that the only authority for the attribution to Van Dyck is Johannes Enschedé's word.

not need Van Dyck's art to support his reputation. As publishers and booksellers his house maintained a standard which has never been surpassed.

Mr. Enschede's reasoning seems so sound and free from mere conjecture, that we feel a wider public of bibliophiles than was reached by Signature will welcome his clear statement of fact. If, as Mr. Morison writes: 'typography may be defined as the art of rightly disposing printing material in accordance with specific purpose, of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text', the Elseviers have certainly done their share.

But, and this is no fault of theirs, a decline had begun just about the time Louis set up in business.

A book was not approached with the reverence that it had been a few decades before. The influence of the great Italian and French masters was on the wane. Books were bought by a different public, people cager to know, eager for information; not caring, most of the time, in what form the information reached them.

Apart from the revolutionary new discoveries printed for the scientists, and the religious books used at that time of moral upheaval to drive home new ideas, only a small proportion of the production of any press could be printed with the care and loving precision of bygone years. Even the so-called classics—books, it has been said, which everybody wants to know but nobody wants to read—had become an easy and cheap source for the bourgeois who wanted to quote and so to shine. Everybody had to know something of mythology. The most intimate gossip about the Greek and Roman gods was freely used in writing verse and in lampooning one's pet aversions. Most of the poetry and versifying of the time is more greek than double dutch to us. One can hardly read a pamphlet printed in the time of the Elseviers without having a reference book on the lesser known Roman and Greek gods in the other hand. Pride of ownership was displayed more often in the binding than in the printing, typographical splendor or illustrations.

The collector or connoisseur was no longer a Duke of Urbino who wanted no printed classics in his library because they were inferior to a written one; but

a man with some aspiration to culture who was more interested in natural history, the Cabinet de Curiosités, foreign travel, books on plants etc. The travels of the Dutch in Eastern countries no doubt stimulated this form of interest.

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On such subjects, many publishers and printers created splendid books. Format, illustrations, title pages, had no affinity with the 'format elsevirien'. No Elsevier ever reaches the heights of the Blaeu's, nor did they attract a school of engravers as did Plantin.

From a typographical point of view the 'format elsevirien' might better have been called the 'format de Colines' after Simon de Colines or 'format Tory' after his friend Geoffrey Tory. They began, after the model of Aldus Manutius, 9 to print small books. That their printing is so much better than Aldus' work is probably a matter of technicalities. So much for the 'Format elsevirien'. About the Elsevier types Mr. Enschedé's researches are conclusive insofar they prove that most of them were not by Van Dyck.

The types the Elseviers used were, like most types of the time, copied or derived from types cut by Garamont, Janson, Robert Granjon and others, who themselves copied Italian models. Garamont 'remodelled' the Italian Roman 11 10 type in the French taste, whereas Granjon probably did the same for the Italic as this type derived from Arrighi, Palatino, Tagliente, etc.

In our time of art-historians and pigeonholers of information on art, there is a tendency to know too much. Works of art are looked at with suspicion rather than with sympathy. One group of these experts takes away almost every work ascribed to such and such a master, because it is not good enough for a master who created such and such a masterpiece, forgetting that no master makes nothing but masterpieces. On the other hand there is the adoration of the second rate, because it conforms with something that has style in another country. Part of the success of the Elseviers in their own time may wel have been their *evenness* of production; the Dutch trait of doing the right thing without ostentation but without, either, ever falling into the slipshod: their genius for *seemliness*.

It is not to be wondered at, that at the time when typography was at its lowest

point, after the splendours of the Didots and Bodoni had been lost among the horrors against which William Morris rebelled, the adoration of the Elseviers was at its height. But we who sit back in our enlightenment; recognizing good from bad typography: we judge like connoisseurs of wine; we sip and give our verdict. Our judgment must be that typographically the Elseviers were no better nor worse than many of their contemporaries. Some of the lesser known publishers and printers did more in their smaller way to deserve a greater reputation. Plantin and Blaeu did better work, the Enschedé's managed to survive and leave their impression on present-day printing. But the Elseviers, in adverse circumstances, made their niche: they will for centuries to come, be a model of that perpetual desideratum of human society, the merging of keen economic instinct with sound and solid craftmanship.

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NON SOLUS

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